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By Rebecca Bowe P12



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EDITOR'S NOTES

By Marke B.

marke@sfbg.com

"We live in turbulent times," my uncle observed last Saturday. He's right: the world is roiling.

This past week alone: 100,000 students marched in Santiago, Chile to protest education cuts. (The protest turned violent on Friday when police used excessive force and tear-gassed the crowd.) On Saturday, 300,000 people from across the political spectrum marched in Israel, mainly to protest rising housing costs. (A million-person march is planned for next week.)

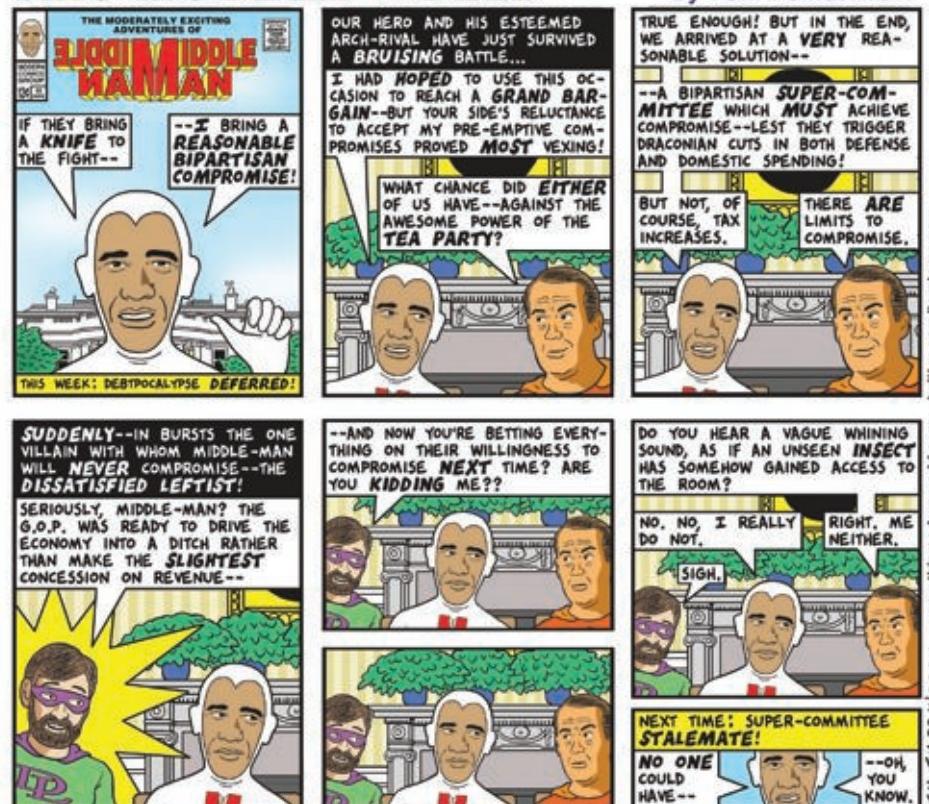
Syria saw probably its bloodiest weekend of protests yet, as the government sent in more forces to crush anti-authoritarian uprisings. In Spain, a resurgent M-15 — the huge yet ambiguous protest organization that occupied Madrid's main square this summer — was blocked by anti-riot police from re-occupying Puerto del Sol. And, in Tottenham, London, a peaceful vigil for a man slain by police was stoked into a weekend of riots that is spreading throughout the city as of this writing.

The swelling protests are all unique in their ways, but we certainly seem to be in the midst of a global "protest movement movement." Many of the demonstrations — at least the nonviolent ones — have been presented in the media as a continuation of the Arab Spring, due to the important role of online social media and the peaceful, game-changing aspirations of participants. And in most of the recent protests, there is evidence of a frightened and over-reactive government (the Chinese government, quaking over growing unrest due to its cover-up of a train crash last month, is flailing at online censorship) or a woefully unprepared police force (the Tottenham police were severely late in addressing public questions about the shooting, and failed to heed community

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Lee has allowed a rising tide of sleaze to envelop the Mayor's Office.

THIS MODERN WORLD



We need a real question time, Mr. Mayor

EDITORIAL Mayor Ed Lee and his supporters owe San Franciscans some answers to troubling questions that the reporting of local journalists from at least four different media outlets has been raising this summer. That work — by the Guardian, Bay Citizen, San Francisco Chronicle, and San Francisco Examiner — has painted a picture of a corrupt political machine, built largely with public funds, that is acting in naked self-interest to keep Lee in Room 200.

In short, what we're seeing is a return to the bad old days of the patronage politics that was the hallmark of former Mayor Willie Brown — a key supporter of Lee — when downtown powerhouses from the San Francisco Chamber of Commerce to Pacific Gas & Electric called the shots in City Hall.

Lee needs to be honest about why he decided to run for office,

something we saw no signs of during his Aug. 8 speech to journalists citing his supposed accomplishments as a reason for breaking his word. "I have been part of changing the way city government is run...Because of that change, I changed my mind," Lee said. (For video of his remarks, see the SFBG.com Politics blog).

While it is true that City Hall has been less acrimonious since the departure of former Mayor Gavin Newsom — whose combative style and a solid progressive majority on the board led to some epic conflicts — it's not like things have gotten any better for the average San Franciscan.

Today, with the progressive movement weakened by a stubborn recession and political betrayals, big business sets the agenda at City Hall more than ever. Whether it's Twitter's tax break shakedown, Oracle's seizure of prime waterfront

real estate for the America's Cup, Parkmerced's demolition of rent-controlled apartments, CPMC's refusal to pay for its housing and hospital project impacts, or the relentless cutting of city services, corporations have been getting their way every single time.

Yet this very track record is cited by Lee as the reason why he broke his word and stayed in office. Both the flip-flop and its rationale should be a key campaign issues this year. But in order to have an honest public discussion about how business in being done under the dome, Lee needs to come clean about the role he's been selected to play.

Now that he's running for mayor, Lee must stop pretending that he's not connected to the recruitment effort by his closest political allies. It's illegal for him to be coordinating with the supposedly

CONTINUES ON PAGE 6 »

View from the middle

OPINION *Editor's Note:* Between the well-funded, politically connected campaign pushing Ed Lee to run for mayor and the high-profile critics who say he should keep his word and step down, it's hard to tell how the average city resident feels. So to reflect that perspective, we're reprinting a letter that was sent to Lee on July 29.

Dear Mayor Lee,

My name is Peter Nasatir; I'm a middle-aged, middle class San Franciscan who works in middle management. I'm not an activist and I have no political ax to grind. In fact, I rarely write letters like this, but felt compelled to do so because I've been reading how you are considering a run for mayor this November. For your own integrity, and the good of the city, I urge you not to run.

One of the reasons you have been able to achieve the successes you've enjoyed this year is because San Franciscans know your time is finite, thus giving you the ability to avoid the kind of hard slog other mayors have found themselves in. You have been able to stay above the fray and receive near-universal support precisely because you've been able to do the amazing job you're doing without having an eye on the upcoming election.

If you run, you'll look like another cynical politician, who promises one thing and does another. Plus, with your experience, think how much political capital you'll have when you return to your old position. And if you decide to run in 2015, you'll already have on-the-job training no other candidate would have and have proven yourself to be a real leader for taking the high road.

CONTINUES ON PAGE 6 »

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EDITOR'S NOTES

CONT>>

leader warnings about potential violence).

But all have to do with economic inequality, an overwhelming feeling of powerlessness in the face of ineffectual governance, and an onslaught of austerity cuts imposed from above. Last week's odious debt ceiling charade by American "leaders" has just ensured massive national austerity cuts, and made the economy a lot more anxious (and unequal). Hands up if you feel powerless.

I think of two recent large examples of Bay Area economic unrest: the 2009 student demonstrations against University of California tuition hikes and the reaction to the Meherle verdict last year. Are we prepared to channel the coming frustration into an expansive, nonviolent popular movement that builds on positive momentum, includes everyone, and brings a whiff of the Arab Spring to our shores? **SFBG**

MAYOR

CONT>>

independent Progress for All group that has been waging the deceptive "Run, Ed, Run" campaign, and his blanket denials of knowing what was happening on his behalf just aren't credible. He has allowed a rising tide of sleaze to envelop the Mayor's Office.

Progress for All was coordinated by the same people who orchestrated Lee's ascension to Mayor's Office in December: Brown, Chinatown power broker Rose Pak, political consultant David Ho, and various figures associated with Chinatown Community Development Center, including its director, Gordon Chin, the leader of Progress for All.

These people are Lee's political base, people that even he admits to being in regular communication with, people whose power derives from access to the mayor and whose organizations thrive on the millions of dollars in city contracts that Lee helps steer their way. In turn, they have been turning out droves of supporters (including many who rely on CCDC for housing and services) to help put him in office and keep him there.

What we're seeing appears to be straight-forward political corruption, of the same type and

involving many of the same players that we saw under Brown's tenure as mayor, corruption that was aided and abetted at the time by Lee in his capacity as public works chief and later as city administrator.

Board President David Chiu, the swing vote for putting Lee in the Mayor's Office in December (based on Lee's pledge to be a "caretaker mayor" who wouldn't run for a full term) was also a prime enabler of this coup, so there is some poetic justice in the fact that it turned on him and sabotaged his chances of becoming mayor.

It shows bad political judgment that Chiu and the other supervisors-turned-mayoral-candidates — Bevan Dufty and Michela Alioto-Pier — put Lee into office and naively ignored warnings from the Guardian, then-Sup. Chris Daly, and many others that the feel-good move was actually a corrupt power play.

Politics can be a blood sport, and we're under no illusions that politicians are noble creatures. But the simple fact is that Lee broke trust with San Francisco, gained a huge political advantage in doing so, and he now faces an uphill battle in restoring his credibility. Because the new politics he brought to City Hall look a whole lot like the old politics that the progressive movement spent the last decade trying to counter. **SFBG**

OPINION

CONT>>

I know Willie Brown and Rose Pak, who are considered influential community leaders, have been at the forefront of your bid to run. However, they also carry a lot of damaging baggage. Just look at the front page of today's (July 29th) Chronicle. With their names attached to your run for mayor, your image in the eyes of many San Francisco voters is already tainted before you even have a chance to file your papers.

As much as I respect you and the incredible job you are doing, I can say without hesitation that if your name is on the ranked-choice ballot this November, I will not vote for you in any of the three positions.

On behalf of many like-minded San Francisco voters, I urge you to do the right thing and not run for mayor this November.

Thanks you for your consideration of this matter.
Sincerely,
Peter Nasatir **SFBG**

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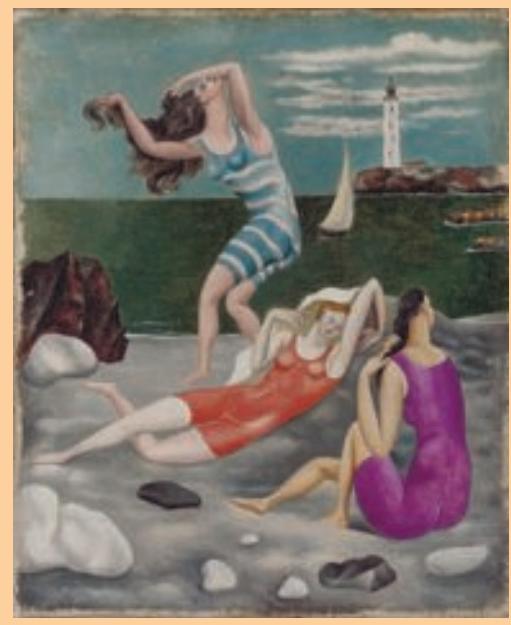
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THE SAN FRANCISCO BAY GUARDIAN (ISSN036 4096)
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS



A coalition of activists (left) and progressive supervisors (right) successfully pushed for stronger protections against wage theft.

GUARDIAN PHOTOS BY REBECCA BOWE

Shelter from the storm

San Francisco strengthens protections for low-wage workers as the economy worsens

By Rebecca Bowe
rebeccab@sfbg.com

Ms. Li has a petite build, but she's physically strong. Hauling around dish bins and boxes of produce weighing 50 pounds was part of her daily routine when she worked shifts lasting 12 hours a day, six days a week, at a San Francisco Chinatown eatery that later made headlines for its poor labor standards.

Li, who did not share her full name for fear of retaliation, says things have improved slightly since the days she worked at King Tin Restaurant, which closed its doors abruptly in 2004 after workers who hadn't seen paychecks in months filed an onslaught of complaints. At the time, her husband was unemployed and she was struggling to support her two teenagers on a single paycheck totaling \$950 a month.

It took about five years before the San Francisco Office of Labor Standards Enforcement (OLSE), the City Attorney's Office, and grassroots advocates with the Chinese Progressive Association (CPA) finally succeeded in forcing the restaurant's previous owner

to grant Li and other workers the back wages they were owed.

Now, she's working 12 hour shifts, five days a week at a different restaurant, but says she still isn't receiving minimum wage or overtime pay. Li aided in the efforts of the Progressive Workers Alliance (PWA) to urge members of the Board of Supervisors to pass the Wage Theft Prevention Ordinance, which aims to strengthen enforcement of local labor standards by empowering OLSE to take a more proactive role against employers who don't pay workers what they're owed.

As a kitchen worker at a high-end restaurant in downtown San Francisco, Li receives a monthly paycheck totaling a little more than \$1,400 before taxes. Take-home pay is less, because the employer deducts for meals, a requirement that cannot be dodged even if employees bring their own food.

Li told the Guardian her coworkers are angry about the working conditions, but fear of job loss keeps them silent. "Some of my coworkers work so hard that they cry," she said, speaking through a translator. "One worker was burned

badly in the kitchen, and didn't receive worker's compensation or paid sick leave." That person uses their own ointment to treat the burns, she added.

As she described her predicament at the CPA office in Chinatown, student volunteers were creating a banner to be displayed during a press event at City Hall. They arranged folded red and yellow petitions signed by workers in similar situations to spell out PWA, for Progressive Worker's Alliance, to urge city officials to crack down on employers who violate local labor laws.

PWA has been meeting regularly since last year, but the organizations that are part of the advocacy group have been engaged in organizing low-wage workers for much longer. Over the course of more than three years, CPA interviewed hundreds of restaurant workers in Chinatown, and their surveys revealed that about half were not receiving San Francisco's minimum wage, while about 75 percent weren't being paid overtime when they worked more than 40 hours a week. Yet the problem of wage

theft in San Francisco extends well beyond Chinatown.

PWA includes representatives from CPA, the Filipino Community Center, Young Workers United, People Organized to Win Employment Rights (POWER), the San Francisco Day Labor Program, and Pride at Work, among others. On August 2, workers and organizers with PWA burst into thunderous applause after the Board of Supervisors voted unanimously to pass the Wage Theft Prevention Ordinance on first reading. This represented a major victory.

"With the economic crisis, and the backlash against workers, we felt that as a small grassroots organization, we needed to have a more powerful voice and a specific space for worker issues to be brought to light," CPA lead organizer Shaw San Liu said of the impetus behind PWA.

"You're talking about workers who are pretty vulnerable — not knowing the laws, not speaking the language. People who need a job and cannot afford to lose it are vulnerable to exploitation," Liu said.

While labor laws in San Francisco are uniquely strong, with mandatory paid sick leave and local minimum wage established at \$9.92 per hour, "When it comes to implementation and enforcement, there's still a lot left to be desired," Liu said. As things stand, investigation

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THIS WEEK AT SFBG.COM

PSYCHIC DREAM ASTROLOGY, COMPLETE EVENTS, ALERTS, ART, AND MUSIC LISTINGS, HOTLIST, COMMENTS, AND SO MUCH MORE!

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ON THE BLOGS



NOISE

- Emily Savage gets trashy with Moonhearts
- Sizing up the Hardly Strictly Bluegrass lineup
- No Outside Lands tickets? Check out our on-site coverage

POLITICS

- Ed Lee's in the mayoral race – read his explanation for his actions
- Speaking of... shady financial dealings by the "Run Ed, Run" campaign
- The Tea Party: harbinger of a progressive revolution?
- Affordable housing advocates' measures won't be on fall ballots



PIXEL VISION

- The Marina: site of the city's (most sober) place to watch cycle races
- San Fran Preps and its much-needed high school sports coverage
- Best of the Bay-winning gallery gets the boot off Sixth Street

SEX SF

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Workers CONT.»

of employer violations are predicated on worker complaints, and it can take years for a worker to get a hearing if they're owed back wages.

The Wage Theft Prevention Ordinance doubles the fines for employers who retaliate against workers who file complaints. It allows OLSE investigators to issue immediate citations if they detect a problem in a workplace. When an employer comes under investigation, it requires them to post a notice informing workers that they have a right to cooperate with investigators — and imposes a fine for failing to post the notice. It also establishes a one-year timeline in which cases brought to OSLE's attention must be resolved.

Under the new law, employers would also be required to provide contact information to their workers, an important change for day laborers who are sometimes taken to job sites where they perform manual labor, only to be dropped off later without payment and no way to get in touch with their temporary bosses.

"You have raised awareness

about the crisis of wage theft," OLSE director Donna Levitt told workers at an Aug. 2 rally outside City Hall. "And we have made it clear that wage theft will not be tolerated in our city."

The ordinance was spearheaded by Sups. David Campos and Eric Mar, with Sups. Jane Kim, John Avalos, Ross Mirkarimi, and Board President David Chiu signing on as co-sponsors. Members of PWA met with supervisors to win their support, and even succeeded in bringing on board the influential Golden Gate Restaurant Association.

"The fact is that even though we have minimum wage laws in place, those laws are still being violated not only throughout the country, but here in San Francisco," Campos told the Guardian. "Wage theft is a crime, and we need to make sure that there is adequate enforcement — and that requires a change in the law so that we provide [OLSE] more tools and more power to make sure that the rights of workers are protected."

Victoria Aquino, 66, spent several years working 16-hour hours without minimum wage or overtime pay

as the sole live-in caregiver for six disabled patients at a San Francisco care center. Her duties included feeding patients, bathing them, changing diapers, and cleaning.

"The patients would knock to wake me up and ask me for cigarettes or food in the middle of the night," she recounted, "and I wasn't paid for that." She first complained to OLSE after one of the patients physically attacked her, leaving her black and blue with a permanently injured finger, and later sought the help of the Filipino Community Center to file a claim demanding back wages. It took months, but her employer eventually settled, agreeing to pay \$60,000 in back wages and reduce her shifts to eight hours a day.

Aquino said she became involved with the Filipino Community Center because "there are a lot of caregivers still suffering, and more than I suffered — especially those who don't know the laws. I sympathize for them. It hurts me when I hear some caregivers who are no longer supposed to work. They're past their 70s, and they're still working." **SFBG**



ALERTS

By Maggie Beidelman
and Oona Robertson
alerts@sfbg.com

WEDNESDAY, AUGUST 10

Protesting another police shooting

Raheim Brown Jr., 20, was killed on Jan. 22 by an Oakland school district police officer, after a fellow police officer was allegedly attacked with a screwdriver. This rally protests the latest in a series of killings by police, and supports Brown's family, who will be confronting the Oakland School Board for its part in the death. After the rally, protesters will march to the Oakland School District headquarters where the family members will be making their address.

3:30 p.m., free

Lake Merritt Bart Station

Oak & 9th St., Oakland

762 Fulton St., SF
www.sfyd.org

SATURDAY, AUGUST 13

Climate change and the EcoHouse

Learn how to reduce your carbon footprint on a tour of Berkeley's EcoHouse, a toolshed built with straw bale, rammed earth, clay, and cob. The center has a living roof, laundry greywater system, 1100-gallon rainwater cistern, a native rain garden and three kinds of compost. The tour features tips on the best ways to save energy and reduce climate impact, with the EcoHouse as its prime example.

10 a.m.-noon, free

Ecohouse

1305 Hopkins St., Berkeley

(510) 548-2220 x239

www.ecologycenter.org

SUNDAY, AUGUST 14

Iraq War Veterans Speak Out

This event organized by March Forward!, an organization of veterans and soldiers on active duty, gives Iraq War Veterans a chance to speak out about their experiences, and against war. A former Marin Corps infantryman, former Army infantryman and former Army intelligence operative will share eyewitness accounts of their time in Iraq. They will explain how their Iraq war experiences turned them into anti-war activists, the current situation for veterans and veteran care, and how they are building an anti-war resistance among active duty troops within the military.

5-7 p.m., \$5-10 donation, no one turned away

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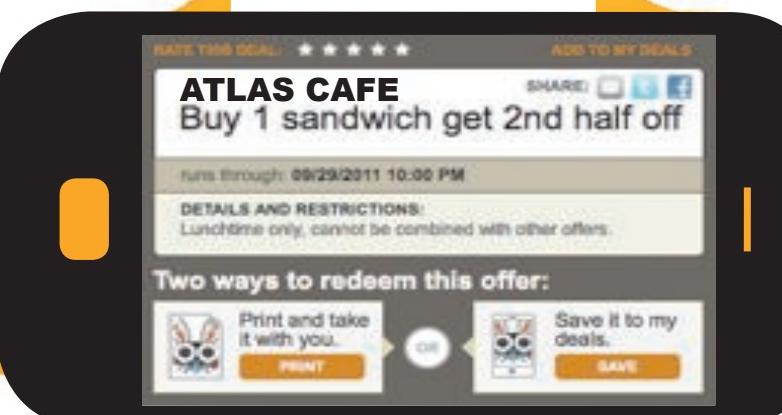
THURSDAY, AUGUST 11

Mayoral debate

Watch the mayor mayoral candidates face off in a debate. The forum will be hosted by the San Francisco Young Democrats, Alice B. Toklas LGBT Democratic Club and the City Democratic Club, who have partnered with the Huffington Post and YouTube to broadcast and discuss the event. Melissa Griffin will be the evening's moderator, with commenting by Beth Spotwood and Pollo de Mar.

6 p.m., free

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Helping launch the Burning Man Project were (from left) Sup. Eric Mar (the only elected official in SF who attends Burning Man), Mayor Ed Lee, Board President David Chiu, and event founder Larry Harvey. | GUARDIAN PHOTO BY STEVEN T. JONES

Beyond the playa

Burning Man launches nonprofit aimed at spreading its culture and art

By Steven T. Jones
steve@sfbg.com

By forming a new nonprofit organization and forging partnerships with political and business leaders, the heads of the company that stages Burning Man say they are hoping to secure and expand the long-term future of the event and the culture that it has spawned, particularly here in San Francisco.

The Burning Man Project (see "The future of Burning Man," Aug. 3) was officially launched on Aug. 5 in United Nations Plaza, with speeches by Mayor Ed Lee, Board of Supervisors President David Chiu, Burning Man co-founder Larry Harvey, and others, addressing a large and colorful crowd from the Front Porch, an art project that looks like a country shack from the 1930s.

"Welcome home, fellow burners," declared Lee, who doesn't attend Burning Man but whose office has tapped into the artwork and cultural cache of those who do, using it to decorate Market Street and sell its vision of rejuvenating the area with a mix of corporate tax breaks or artistic initiatives.

"Burning Man has been a wonderful contributor to our central Market cultural district," Lee said, going on to name a number of other businesses that are involved. "There's not going to be a storefront available because they'll be filled with art and people."

Chiu — who partnered with Lee to push tax breaks for Twitter and other businesses that move to Mid-

Market, yet is now his opponent in the mayor's race — offered a similarly optimistic vision. "San Francisco has been a beacon to the world for creativity and innovation," he said.

Chiu praised the value that Burning Man places on experimentation, "and I'm not just talking about magic mushrooms," he added, sending a murmur through the crowd. He even gave a nod to the event's storied powers of transformation.

"Mayor Lee and I are thinking about going up [to Burning Man] this year so we can resolve all the issues in City Hall out in the desert," Chiu joked, although he did tell us that he is considering attending this year. Sup. Eric Mar is planning to attend Burning Man for his second time, and Sups. Malia Cohen and Jane Kim are said to be considering going as well.

"Our goal is to bring the culture of Burning Man back to the world," Harvey told the crowd. "Working with the city of San Francisco, we can do many things."

So far, most of those things are vaguely stated goals coupled with appeals for financial donations and volunteer help, which Harvey said they will need a lot of. Once they get rolling, Harvey said they aim to have a big impact on society.

"We don't want to merely decorate the city's main street. That would be superficial. We want to change lives," Harvey said.

The new nonprofit grew as much out of infighting on the LLC board as it did Harvey's high-minded goals (see "Man on the move," 4/5/11), but

many burners have long argued that it's time for a leadership transition.

"I've been working to get to this point for 15 years," board member Michael Mikel told the Guardian. He is one of Burning Man's three main early leaders and someone who helped form Black Rock City LLC in 1996 after the departure of John Law, who was instrumental in establishing the event in the Black Rock Desert.

And what is "this point" that he referred to? "This community can go on beyond the life of its founders," Mikel replied.

To begin the six-year process of turning full control of the event and Burning Man trademarks over to the new nonprofit, the LLC chose a board of familiar faces that it has worked closely with before.

The new board members are Christopher Bently, a business person who owns the Bently Reserve, an event space popular with burners; hotelier and writer Chip Conley, CEO of Joie de Vivre Hospitality; Mike Farrah, a former top adviser to former Mayor Gavin Newsom and other SF politicians who now lives in New York City; Burning Man attorney Terry Gross (aka Lightning); film producer Chris Weitz; his wife, Mercedes Martinez, a former teacher and performer; Kay Morrison, who works with nonprofits in the Seattle area; Jennifer Raiser, business person and blogger for sfwire.com; long-time burner Rae Richman, who runs Rockefeller Philanthropy Advisors' Bay Area office; installation artist Leo Villareal, a founder of New York's Disorient sound camp; and David B. Walker, who has run museums, served as dean of an art school, and worked in investment banking. They join the six current LLC board members — Harvey, Mikel, Marian Goodell, Harley DuBois, Crimson Rose, and Will Roger — on the 17-member board, although the new members will initially serve terms of just one year.

"I think Mid-Market and the Tenderloin will be an arts district like nothing we've ever seen," Conley, whose company headquarters and several of its 13 San Francisco hotels are located in the area, told the crowd. "Today is the birth of the Burning Man Project and our goal is to make Burning Man real around the world ... and around the year."

Or, as Richman told us, "I want people to not have to go out to the desert to have that opportunity for self-expression and creativity."

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www.burningmanproject.org

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By Rebecca Bowe
rebeccab@sfbg.com

Follow the trail from Yosemite National Park's Rancheria Falls up along dusty switchbacks and down through a canopy of pines and madrones for roughly three miles, and you will reach Tiltill Valley.

Accessible only to hikers and horseback riders, the backwoods meadow hums with the chatter of birds, bees, and the distant rush of water spilling over rocks. Butterflies dart among wild orchids, lilies, yarrow, and other kinds of flowering plants that thrive there, and a lone sequoia stands along the perimeter. The valley floor is lush and boggy, with the forested hills of the High Sierra as its backdrop.

Tiltill Valley is a real-life example of what Yosemite's Hetch Hetchy Valley might look like if the reservoir that holds San Francisco's water supply were drained and the terrain allowed to return to its natural state, according to Mike Marshall, executive director of Restore Hetch Hetchy.

His nonprofit group has a singular mission, as the title suggests. The upbeat, 50-year-old former political consultant wants to place a charter amendment on the November 2012 ballot to ask San Francisco voters if Hetch Hetchy Reservoir should be drained so that the valley, which has been underwater since 1923, can be ecologically restored and turned into an attraction for park visitors.

Yet that simply stated goal belies an extraordinarily difficult and expensive task, one that would fundamentally alter San Francisco's water delivery system and diminish a city-owned source of inexpensive, green energy.

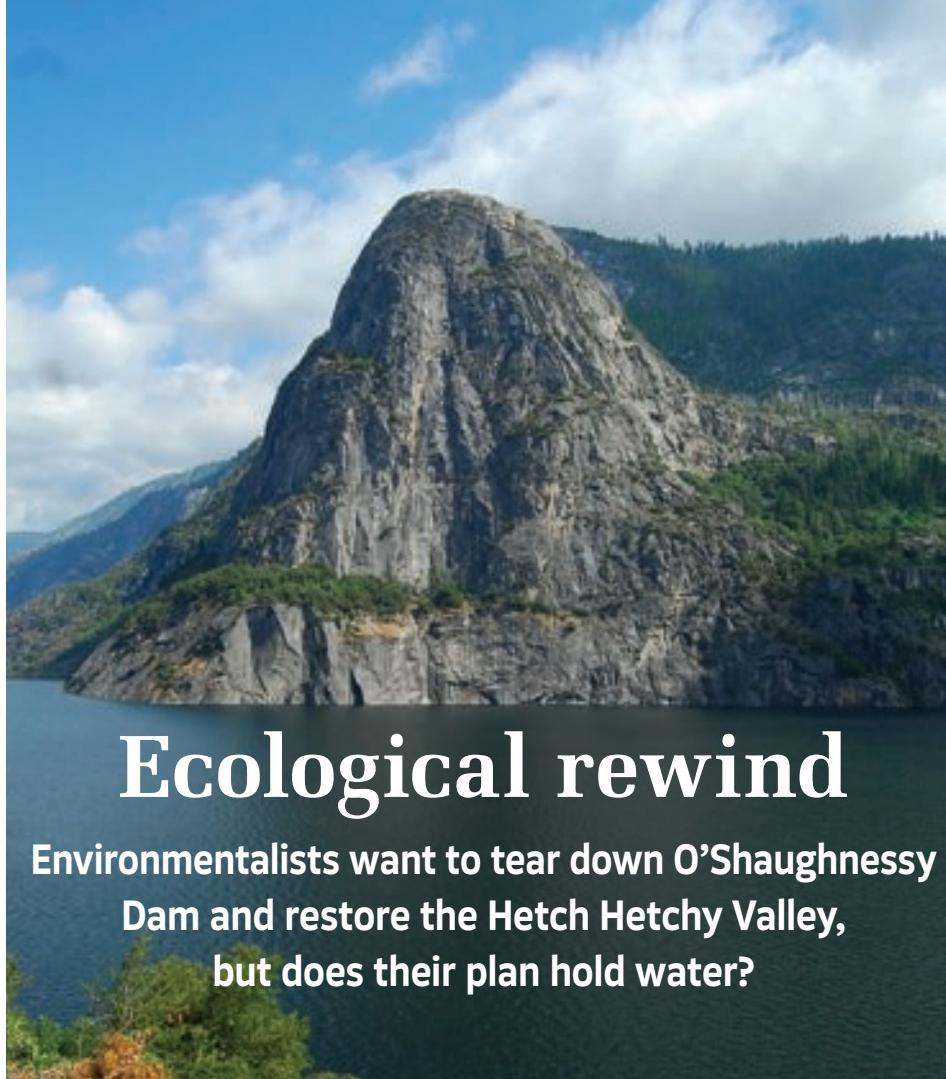
"The destruction of Hetch Hetchy Valley in the 1920s was the worst environmental disaster to ever besiege the national park system," Marshall says. "And today, it is completely out of whack with the values of the vast majority of people who live here."

But most city officials think this idea is just plain crazy. Whether or not it was a good idea to build the dam originally, they say it's unwise and unrealistic to spend scarce resources to destroy one of city's most valuable assets.

"While it is an interesting idea, I don't think that there is yet a credible plan to move forward and actually restore Hetch Hetchy that will ensure that within our budget, we'll be able to get the water that 2.5 million Bay Area customers need, as well as do everything else that the current Hetch Hetchy system does," Board President David Chiu told the *Guardian*.

Based in San Francisco, Restore Hetch Hetchy worked in tandem with the Environmental Defense Fund and a consulting firm to craft a technical analysis describing how the city could continue receiving reliable freshwater deliveries without the reservoir, although it would require filtration because of its lower quality and be less abundant in drought years.

While restoring the valley would be an ecological win in a perfect world, cost estimates range in the billions of dollars at a time when budgets are shrinking and economic turbulence



Ecological rewind

Environmentalists want to tear down O'Shaughnessy Dam and restore the Hetch Hetchy Valley, but does their plan hold water?

Kolana Rock towers above Hetch Hetchy Reservoir in Yosemite National Park.

PHOTO BY CHRIS ROBERTS

rocks the public and private sectors.

Draining Hetch Hetchy Reservoir and replacing it with other water and power projects would punch holes in an already cash-strapped city budget, first with the high capital costs and then with higher long-term annual costs. The hydro-electric system provides carbon-free electricity to city agencies at basement rates and helps fund local renewable-energy projects, so relinquishing some of that generation capacity would be a step backward when it comes to addressing climate change.

"The loss of Hetch Hetchy Reservoir would fly in the face of every effort San Francisco has made to replace fossil-fuel power generation with renewable energy sources," City Attorney Dennis Herrera wrote in a 2004 editorial in the *Guardian*. Losing hydropower from the dam, he wrote, "would force greater dependence on fossil-fuel electricity and impair low-cost hydropower with higher-cost renewables, making San Francisco's efforts to create a sustainable energy future virtually impractical. And it would devastate our efforts to enact a public power system in San Francisco. Hetch Hetchy was built by people who envisioned a public power system to serve all of San Francisco. We should finish that system before we start tearing it down."

But when a round of invitations went out to Bay Area journalists to join a three-day

backpacking trip in Yosemite and learn about Restore Hetch Hetchy's vision, I signed up to attend. After all, here was a chance to go backpacking in beautiful terrain and assess one of the most controversial and impactful proposals facing San Francisco.

WATER

Our first stop within park boundaries was a chocolate-colored chalet with a spacious deck overlooking the waterfront. Owned by the San Francisco Public Utilities Commission (SFPUC), it's notorious in San Francisco politics as a weekend getaway for local elected officials, city commissioners, and favored staffers. Stories of the chalet abound, as it's rumored to have been the site of private soirees for powerful players and a rendezvous for lovers in extramarital affairs.

The eight-mile long, 300-foot deep Hetch Hetchy Reservoir holds 360,000 acre-feet of water, and the dam itself is an impressive structure, although Marshall scoffs at the popular wisdom casting it as "a marvel of engineering," and dryly quips, "so was the Titanic."

Native American remains were buried underwater when it was built, Marshall told us as we peered out over the towering dam wall, and 67 lives were lost during construction. As we rounded the perimeter of the man-made

water body, sweating in the summer heat and saddled with gear, he asked us to imagine peering down into a dramatic sloping valley instead of what it looks like in its current state, which is a lake.

"Don't call it a lake," he insisted. Restore Hetch Hetchy regards the reservoir as an unnatural blemish that should never have been imposed upon a scenic and biodiverse environment in a national park. According to Mark Cedorborg, an ecological restoration expert with Hanford ARC and a Restore Hetch Hetchy board member who joined the trip, it wouldn't take long for the natural ecosystem to bounce back if the water were removed, recreating a rare wildlife habitat that would mirror Yosemite Valley.

Sierra Club founding president John Muir would have sided with them, of course. The famous ecologist wrote passionately about the valley and vehemently fought the effort to submerge it. At the time, a chorus of opposition arose against flooding Hetch Hetchy — and that was before modern science documenting the impacts dams have wrought on the environment.

A black-and-white image of Michael O'Shaughnessy, the civil engineer behind the project, is posted on an info kiosk beside the dam, his eyebrows arched in a wizard-like, calculating gaze as he uses a pointer to mark the spot on a map of San Francisco's watershed.

As things stand today, Hetch Hetchy Reservoir is a crucial storage facility for drinking water. Freshwater flowing from the Tuolumne River through the glacial formation accounts for 85 percent of SFPUC deliveries to about 2.5 million customers in the city and on the peninsula.

Hetch Hetchy is unique in that it's just one of a handful of water systems nationwide that uses chemical treatment and ultraviolet disinfection, but no filtration, to purify fresh water that is transported along a gravity-fed system down to the city.

SFPUC spokesperson Tyrone Jue said Hetch Hetchy water does not require filtration "because basically, it's a giant granite basin there in the reservoir, so there's no sedimentation." He added that the water quality is exceptionally high. "It's high up in the watershed. The higher up in the watershed, the better it is."

Restore Hetch Hetchy has submitted a number of proposals to ensure that San Francisco could still receive adequate supplies without the reservoir, including constructing a new intertie at Don Pedro Reservoir, which lies downstream from Hetch Hetchy, to get drinking water supplies from there instead.

Under this scenario, the SFPUC would continue to get its water from the Tuolumne River — but it would have to build a new filtration system to treat it because the water quality would be worse and the city would lose its federal waiver.

That's an expensive consideration, particularly at a time when city coffers are depleted, critical services for vulnerable populations have been gutted, and taxpayers are wary of authorizing costly new endeavors.

Marshall defends the cost by asserting that the current system is flawed; the lack of filtration makes San Francisco's water more susceptible to contamination from nasty microorganisms like cryptosporidium and giardia, he says.

"San Francisco has a unique health demographic in that over 5 percent of the people that live in the city have compromised immune systems, if you just look at people who are HIV positive," he said. "Ultimately, San Francisco is going to be forced to filter its water, so why are we kicking this can down the road?"

But filtering water at the residential level would be far cheaper than tearing down the dam. Jue pegs the cost of a new filtration system at somewhere between \$3 billion and \$10 billion, but Marshall rejects that estimate as "just crazy."

So we called Xavier Irias, director of engineering at the East Bay Municipal Utility District. "Ten looks a little high, but the three sounds very credible," Irias said, acknowledging that there were many complicating factors that could affect cost. Ultimately, he said, the cost range could be anywhere from half a billion to the single-digit billions of dollars.

"With the filtration costs, not only are you talking about building a facility to filter the water, you're now talking about increased power consumption to basically power those filtration plants," Jue noted. "You'd have to start pumping water, which would require additional energy. And then on top of that, there's the long-term operation."

What's more is that the quantity of water that San Francisco now depends on wouldn't be guaranteed every year. According to an analysis done in partnership with the Environmental Defense Fund, reconfiguring the system to tap Don Pedro would result in 19 percent less water delivered from the Tuolumne in critically dry years, and similar losses would result from alternative proposals like tapping Cherry Reservoir, another storage facility in the SFPUC system.

Restore Hetch Hetchy has suggested that the shortfall could be made up in part with new water-conservation measures, something that cities arguably ought to be practicing anyhow since climate change threatens to bring about drier conditions in California's watershed. It could also place the city in the position of having to go to the open market to purchase water for customers — just as dwindling water supplies raise the temperature between cities and

counties scrambling to secure reliable deliveries.

"The Hetch Hetchy water system is a fully owned public asset," Jue notes. "At a time when state and federal governments are struggling with even being able to close our budget deficits, to even look at dismantling an environmentally sound, cost-efficient water system that delivers water to 2.5 million people is sort of outrageous."

POWER

In addition to capturing the flow of pristine Tuolumne River water that eventually makes its way into the city's plumbing network, O'Shaughnessy Dam is a key component of the SFPUC-owned hydro-electric system, which pro-

by the Environmental Defense Fund suggests the city would only suffer a 20 percent decline in the hydro-electric output, since operations at other SFPUC reservoirs would continue.

The hydro-electric system also generates revenue through the sale of excess power to Turlock and Modesto irrigation districts, but that would come to an end if the generation capacity fell by 20 percent. Restore Hetch Hetchy estimates this loss to be around \$10 million annually.

"Whenever we sell the power to Modesto and Turlock, that revenue then goes to fund programs like GoSolarSF, and all of our energy-efficiency retrofits of municipal facilities," Jue explains. If the city lost its ability to sell off this excess sup-



O'Shaughnessy Dam captures water from the Tuolumne River for about 2.5 million Bay Area customers. | PHOTO BY CHRIS ROBERTS

duced 1.7 billion kilowatt hours of power last year with no greenhouse gas emissions.

If efforts to advance the cause of a public power system resurfaced in San Francisco, having the full capacity of the Hetch Hetchy hydro-electric generation in place would be vital. Juice for city streetlights, Muni's light rail cars, the chandeliers adorning the Board Chambers in City Hall, and countless other municipal uses are derived from this gravity-fed system, which provides roughly one-fifth of San Francisco's overall energy needs.

City departments pay three or four cents per kilowatt-hour, less than what it costs to generate the power. If all the hydro-electric power were eliminated and substituted with PG&E power, the city would get pinned with \$32 million in additional costs annually, and its carbon footprint would expand by more than 900 million pounds of greenhouse-gas emissions, according to the SFPUC. However, a technical report produced

ply, "We would no longer be getting power revenue at all, which we're using to help fund community choice aggregation."

Fraught with problems as it is, the city's effort to launch a community choice aggregation program offering residential customers an alternative to PG&E nevertheless holds promise as a powerful green shift for a major metropolitan hub. For all the ecological benefits to Yosemite, restoring Hetch Hetchy could wind up undercutting the fledgling green power initiative, and the upshot would be a boon for PG&E. Coupled with the fact that ceding control of the valley back to the National Park Service could strip the city of its mandate for public power, the utility giant would benefit tremendously from this plan.

All of this makes it somewhat surprising that District 5 Sup. Ross Mirkarimi, a longtime champion of the cause of public power, appointed Marshall to serve on the SFPUC Citizens Advisory Committee, a move that rankled SFPUC staff.

"I've known Mike many years and have found him to be whip smart when it comes to complicated policy issues," Mirkarimi told the Guardian when asked about this. "He knows that I am an unwavering supporter for public power and that I'd hope his advocacy on the SFPUC continues to advance and innovate our locally-driven clean energy objectives."

POLITICS

The concept of bringing back Hetch Hetchy Valley originated with the Sierra Club in 1999, and several mainstream environmental organizations have lent support for the cause although few have made it a high priority. Nevertheless, there's plenty of financial backing and support from key political players to keep the vision alive.

Democratic County Central Committee Chair Aaron Peskin, a member of Restore Hetch Hetchy's national advisory board, told me he's been active with the group for at least a decade, making him a rare exception among the city's political leaders.

"San Francisco is a remarkably sophisticated town that is technologically advanced and environmentally advanced, and this is an opportunity to right one of the most destructive environmental wrongs," he said. "It's time to start a local and national conversation."

He acknowledged that there were a lot of technical issues to contend with, saying, "It should only be done in a way that makes sure San Francisco and communities that rely on the system are taken care of."

Major funders backing Restore Hetch Hetchy include retired businesspeople from the financial sector, Patagonia founder Yvon Chouinard, council members of the Yosemite Conservancy, and Lance Olson, a Restore Hetch Hetchy board member and partner in Olson Hagel & Fishburn, LLP, a prominent Sacramento legal firm that represents the California Democratic Party and elected officials.

Other influential and politically connected individuals have joined the effort as well. Marshall assured me that "no one from PG&E has given us a dime." Yet the project still faces some powerful opponents. "I have opposed removing the O'Shaughnessy Dam in Hetch Hetchy Valley for decades and I remain opposed," Sen. Dianne Feinstein told the Guardian. "Draining the reservoir would endanger San Francisco's water supply, further jeopardize California's water infrastructure and impose a huge financial burden on the state." **SFBG**

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CAREERS + EDUCATION



The founders of FAZE apparel crowd funded the label's jump into fall-winter clothing by way of Kickstarter. | PHOTO COURTESY FAZE APPAREL

Crowded funds

The ups and downs of entrepreneurship on Kickstarter

By Claire Mullen
culture@sfbg.com

CAREERS AND ED

 Regan Long and Sarah Fenson have been brewing beer in San Francisco for seven years. It's their passion, but they didn't think it could be their business until recently.

Friends and family kept insisting that their beers were pub-worthy, so last year they began the first steps toward opening a brewery.

They began hauling kegs to Dolores Park for free weekend tastings on the hill, leading small homebrewing workshops at the Underground Market, and getting as much feedback from locals as they could. In fact, they decided to call the venture Local Brewing Co.

Nowadays, the brews can be found on tap throughout the city. Due to the duo's limited equipment, they sell out quickly — even at their appearance at an SF Beer Week event back in February.

"We had restaurants asking us, 'where can we get more of your beer?'" Long told the *Guardian*. "So now here we are — with the demand but no real supply, until we can get our own brewery."

Enter Kickstarter, one of many new websites dedicated to an innovative online method of financing projects called crowd funding. The site began in 2009 as a place where creative types could go to pitch a project and ask others

to pledge small or large amounts of money to see it through to completion.

So far, more than 10,000 projects have been funded and over \$70 million pledged on the site.

Lenore Estrada, one of the three eponymous babes from SF's Three Babes Bakeshop, says that Kickstarter support determined their bakery's future. Estrada, Anna Derivici-Castellanos, and Katrina Svoboda began by selling pies on weekends in a shipping container behind a local café. After successfully raising \$10,000 through Kickstarter they're now doing home delivery, selling through farmers markets, and considering opening in a storefront.

The plan worked, says Estrada, because Kickstarter's model forced the Three Babes to connect with San Franciscans who don't know about their pie-filled shipping container. "In the process of raising money we were putting out the word for our business and generating future sales and interest," she says.

But it doesn't work for everyone.

Kickstarter projects must have a goal amount of money to raise and a time period in which to raise it (usually a month). People who want a so-called "creative project" to succeed pledge as much as they would like — but no one shells out anything unless the project reaches its goal. No achieved goal, no project funded.

Long and Fenson needed to raise \$69,000 by July 25 to be successful but only drummed up \$18,536 in pledge money. Most Kickstarter campaigns aim for \$10,000 or less, but commercial brewing equipment does not come cheap.

Kickstarter's reliance on social networking to get the word out proved to be a problem for Local Brewing Co. "The biggest hurdle is getting people to the web after they've already seen and enjoyed the beer," Long said during their campaign. "Although people clearly like the beer, they aren't going from the bars to their computers to pledge as often as we had hoped. We're on Facebook and Twitter trying to promote through those channels and with email lists, but it's really about getting more people to know about the project and spreading through word of mouth."

Estrada says Three Babes Bakeshop's strategy relied almost exclusively on online tools to connect with pledgers. "We all did a really good job of marketing to our friends and various networks to try to raise money." She says the business connected its online campaign and potential pledgers by throwing a campaign party. Local Brewing Co. did this too — the practice has become an expected part of many crowd-funding business campaigns.

Johnny Travis, co-owner of the San Francisco t-shirt brand Fearless and Zealous Everyday (FAZE) apparel, recently finished a successful Kickstarter campaign. FAZE has operated in San Francisco since 2007 and needed extra funding to make the jump beyond t-shirts to a fall-winter line including jackets and sweaters.

Travis says that, "with our particular project it was mostly family and friends. There were a few people from the Kickstarter community

[who'd we'd never met] who donated, but the way we went about promoting the project was all electronic: email, Twitter, Facebook, MySpace, and telling coworkers and friends who would then tell others about the project. Kickstarter made a sort of camaraderie between us and the people who support us."

Travis says that in addition to widening his company's social base Kickstarter provided a way for FAZE to grow without giving up ownership or accruing debt by taking out loans. "Not giving up equity and ownership was really important to us. It's one of the reasons we chose the Kickstarter approach."

But there are significant risks involved in Kickstarter for both for the project owners and its backers. Kickstarter deducts five percent of a successfully funded project's funds, and the payment processor charges an additional three to five percent for credit card processing fees.

Owners often put a month's energy into a campaign only to fall a few hundred dollars short, gaining nothing. A little less than half of Kickstarter's proposed projects meet their needed goals.

"It's a nail biter," says Estrada. "We tried to make sure that we set a realistic goal."

In return for pledges, backers are promised a non-monetary item. Three Babes Bakeshop offered donors slices of pie, gift certificates for pie-in-a-jar up, even dinners for 10 (complete with a delicious dessert, of course). By giving non-monetary rewards the project owners maintain control of their money and avoid paying high-interest loans.

There has been speculation that business owners could have a difficult time fulfilling these reward promises during the initial start-up time after a project is funded. Kickstarter does not guarantee receipt of the rewards, nor does it ensure that projects will be completed once funded.

Like so many online sites it relies on member's own integrity and self-policing to ensure users are reputable. So far complaints have been minimal and the resulting funded projects satisfying for both owners and those who pledge.

"You need to know that what you promise is something you can reasonably follow through with," Lenore said. "If we thought, 'hey, we're just getting free money for our start-up and we don't have to repay anyone' we would be in trouble [as a business] even if we did meet our goal."

Travis agrees, "If you promise something and don't follow through, that just looks bad on you." All in all, he says using the site has been an affirmative experience for his business, giving FAZE the customer connection that defines many success stories.

"I would recommend it to many people, Kickstarter and the other sites like it. Just make sure it fits you and your brand," Travis says. "People have more satisfaction because they're behind something and they're getting a part of it in return. They're the evolution of our business." **SFBG**

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The Lowell website features a prominent banner for a "JOIN IN TO WIN CONTEST". It includes a search bar, social media links, and a PDF download option. Below the banner, there's a large image of a baseball player in action. The main content area has several news articles with headlines like "School reacts to College and Career mandate", "Softball relays in Transbay Series", and "Admin revising daily schedule based on popular mod proposal". The footer contains links to "Popular Articles" and "Links".

Paper or pixels? Baseball scores and the new summer health education class figure on the web and print versions of Lowell High School's student newspaper. | IMAGES COURTESY OF THE LOWELL

The Lowell print newspaper layout includes a large masthead "The Lowell". The front page features a softball game and news stories such as "Left scandalized" and "Admin bases sched revial on poll results". There are also sections for "In the news Today", "What's Inside", and "PTSA funds summer Health Ed class". The paper is filled with various columns and photos from school events.

Stop the presses?

The evolving state of high school newspapers

By Sean Hurd
culture@sfbg.com

CAREERS AND ED It's hardly breaking news that the world of print journalism has been flipped on its head in recent years by the rise of the blogger, and the trials and tribulations of paper publications. High school newsrooms have hardly been exempted from the medium's challenges. In fact, in many ways they're on the front lines. The pre-collegiate generation, after all, has grown up with itchy Google fingers.

As a high school journalist myself, I felt it was high time we looked at how the youngest crop of newspaper writers is dealing with the dramatic shifts taking place in the media. I interviewed high school student-editors all over San Francisco. I'll profile two in this article who have differing views on what the Internet means to the news — but agree that major shifts are brewing.

The Parkside neighborhood's Lowell High School has been publishing its award-winning newspaper since 1898. Aaron Pramana, the current web editor-in-chief and the rest of the school's news team put out eight monthly issues of the Lowell each year, distributing papers to the entire student population of 2,800 plus teachers and various subscribers.

Pramana, a 17-year old senior, hasn't seen a drop in readership over his years at the school, and thinks that the majority of Lowell students read the paper regularly. He says that the paper actually



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A photograph of a Peace Corps volunteer in a classroom. The volunteer, a Black man in a light blue shirt, is gesturing with his hands while speaking to a group of students. In the foreground, a student's back is to the camera, looking towards the volunteer. The classroom has colorful decorations on the walls.

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plays a pretty big role on campus. "Our paper inspires positive change at our school by bringing to light issues that affect the student body and that might have gone unnoticed otherwise."

But times are changing nonetheless. Like many other high school papers, the Lowell has chosen to create an online website. "We opened our website in 2003," says Pramana. "Originally, its sole purpose was to republish articles already seen in the print edition. Today, our website has special web-only stories as well as multimedia features like photos, podcasts, and video in addition to articles already published." The newspaper also operates a Twitter account and Facebook page during the school year.

Pramana sees the Internet's impact on the paper and journalism on the whole as a positive one — he thinks that professional journalists will adjust to the Internet's popularity, even if it means the loss of a printed paper. "I feel the Internet will help current events and media become more accessible to the public, which is ultimately a good thing. I believe the industry will eventually find a business model that allows them to remain solvent while maintaining quality, even if that means letting go of print publications."

Pramana says his paper tends to publish fewer pages per issues these days "in favor of publishing more web-only stories. This allows us to report on the most timely stories immediately, while saving space in the paper for features and opinions that don't get outdated."

His glowing view of web journalism is not shared by all his peers. Kathy Woo, last year's co-editor of Washington High School's newspaper, believes that the Internet has done more to harm than to help journalism and that it "has generally made a negative impact, in that its convenience has prompted the reduction of printed paper," which in turn has led to paper closures around the country.

But Woo says in terms of Washington High's paper, the Eagle, "students prefer to read the [print version] rather than Eaglei, our Internet site. The paper is distributed to every English class and students are free to — and do — pick up the paper to read." The discrepancy might have to do with the relative usability of the paper's sites — Eaglei is a bit less user-friendly than the Lowell's slickly produced site.

The Eagle, which has been publishing since 1954, is distributed every month and a half. But print distribution is spandy; although readership of the paper was good last year, Woo and her staff ran into budget difficulties when it came to publishing.

"The biggest issue the Eagle faced this year was the budget to print the paper," Woo says. "Budget cuts have been made throughout California schools and any available funds have been used sparingly and are directed towards basic necessities." Her paper's budget came mostly from Washington's parent-teacher-student association, as well as community sponsors, and local businesses that advertised within its pages.

Pramana and the staff at Lowell High School rely on print advertisements as the main source of budget for the paper. Members of the Lowell's staff are required to sell at least three advertisements per semester so the paper can plan on a fixed amount of finance.

Perhaps most surprising — and perhaps telling of journalism's current flux — is that neither Pramana nor Woo are hoping to pursue journalism as a career.

Woo, now a freshman in college, is a film and media studies major at the University of California Santa Barbara and aspires to become a movie director. "A career in journalism was definitely an option for me, but I found something I loved doing even more, which is filmmaking. I still love to write and who knows, things down the road might change

and I'll just fall in love with journalism all over again."

"I doubt I'd work as a journalist, but I might blog in my spare time," says Pramana, who plans to study computer science after graduating next spring. "I think a career in journalism is possible, just not in the way it was a decade ago. Instead of working for a newspaper or syndicate, more writers will turn to smaller news websites or start blogging independently. This gives them more control over how their work is published and compensated. Newspapers are laying off their employees because print journalism involves too much overhead to be viable and competitive with niche news websites."

Both editors say that the majority of the students on their newspaper staffs don't have plans of continuing on the path to a career in journalism.

"The individuals behind The Eagle don't all necessarily have long term goals of becoming journalists," says Woo. "There are some who, in the process of choosing their classes, found journalism to be interesting and applied for it to try something new and see what the class had to offer. There are those who join in the hopes of improving their writing and English skills. There are the returning second, third, or fourth year journalism students, and there are the aspiring journalists. And there may be a few students who didn't know what classes to choose and therefore chose journalism on a whim."

As they continue to find success with their publications in print and on the web, the youngest crop of Bay Area journalists are hardly calling to "stop the presses." But judging from their experiences, changes may be on deck in the world of newspapers. **SFBG**

Sean Hurd is a senior at Lick-Wilmerding High School and co-editor of its student newspaper the Paper Tiger

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So classy

Non-credit courses for upping your social worth abound

By Caitlin Donohue
caitlin@sfbg.com

CAREERS AND ED Reward the long-term relationships in your life by taking your game up a notch. Brain fitness? Bar-stocking skills? Bicyclist rights? It'll all make for more scintillating dinner conversations, so take the pupil plunge. Most of the following classes will charge for your mental charge, but always remember that the Free University of San Francisco (www.freeuniversitysf.org) and the East Bay Free Skool (eastbayfreeskool.wikia.com) have incredible learning opportunities available *gratis*.



► URBAN BICYCLING WORKSHOP

The streets can be a scary place for poor little meat puppets, particularly when one doesn't know the rules of the road. Lucky for us, the SF Bike Coalition hosts regular crash courses on how not to crash on course. Its biking workshops cover everything from choosing the right bicycle for you, to traffic safety on two wheels, to getting your bike on BART, to your rights as a bicyclist. Did we mention it's free? More power to the pedal.

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Timberlake of Punk Domestics — a local site promoting fermentation and other home cooking processes — will be guiding you through the steps of creating a fantastically flavored liquor at community-food space 18 Reasons. Pluots? Cucumbers? Bananas and brandy? The world is alive and flavorful! Aug. 23, 7-9 p.m., \$40-50. 18 Reasons, 593 Guerrero, SF. www.18reasons.org

► RIGID HEDDLE WEAVING

It's not going to be summer forever, Gidget. Time to jump on a rigid heddle loom, which in addition to being a beach party of a phrase to say out loud is one of the easiest ways to learn how to weave a top-notch scarf for a cold season cover-up. This class requires you to bring some supplies with you, so make sure you check the website (and yarn store A Verb For Keeping Warm's selection of chill-chasing threads) before heading over.

First class: Aug. 27, 2:30-5:30 p.m. Second class: Sept. 3, 3:30-4:30 p.m., \$54-64. A Verb For Keeping Warm, 6328 San Pablo, Oakl. (510) 595-8372, www.averbforkeepingwarm.com

► IAPP DESIGN

Those that control the iPhone applications, control the world. Seriously, we don't care what market you're in, your boss probably wants you to design an app for your company. On second thought, this class will definitely not improve your dinnertime banter, but if you can make your way through the course (and it does require a wee bit of prior computer knowledge), at least your talent will be popular!

Oct. 8, 10 a.m.-5 p.m., \$155. San Francisco State Downtown Campus, 835 Market, SF. www.cel.sfsu.edu

► MIND-BODY HEALTH

Okay this one for sure your friends will love. T'ai chi sessions included, this class will bestow upon you methodologies for getting physically healthier by getting mentally healthier. Clean out those mental cobwebs and untoward cognitive ruts, why don'tcha. The class is available in multiple locations — at the Mission branch of City College as well as a senior citizen home near Fort Mason.

Various City College of San Francisco class times and locations. www.ccsf.edu

► SKILLSHARE

Once upon a time, a nationwide website took it upon itself to teach local communities how to teach themselves things. Recently, the site opened its e-doors to San Francisco, kind of. Classes haven't started yet, but many potential listings are already up and you can sign up to be a "watcher" — someone who is interested in one of the course descriptions. Many of the courses are under \$20, and will be taught by people who've got local cred in the topics at hand — which so far include fantasy football strategies, underground dinners, social media skills, and whiskey 101.

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CAREERS + EDUCATION

State of apprentice

Gotta work for cheap? Scope out some of the Bay's best internships

By Sean Hurd

culture@sfbg.com

CAREERS AND ED In these



transition times of underemployment, the internship has become the new entry level position in many industries.

Sad but true. So listen up, future interns: look out for you. You're not benefiting much if all you're doing is unpaid paper pushing. Here is a list of internships that'll have you making memories while helping you gain some great field experience.

► GENEVA CAR BARN AND POWER HOUSE

A new community center in the historic building across the street from the Balboa BART Station is in the works. Programs there will focus on training underserved youth for careers in the creative industry. Get in on the action with an internship for the digital story-telling program: interns will work as teachers assistants to help children find their voice through multimedia projects. Interns will work one-on-one with kids, helping them with their writing, trouble-shooting technical difficulties, editing projects, and coming up with ways to improve the class. The internship is open to high school sophomores, juniors, and seniors.

www.genevacarbarn.org

► ALCATRAZ ISLAND

Who wouldn't want to intern where Al Capone got locked up? At this National Parks Service internship, participants serve as information experts, teaching visitors about the prison island that lies 1.5 water-logged miles from the city. Interns get to roam around Alcatraz, helping tourists with directions and additional information and demonstrating the uses of antique prison equipment. They'll have access to behind-the-scenes tours and other activities on "the Rock." Sounds great for those working on their public speaking skills — or History Channel nuts, of course. Open to college students only.

bss.sfsu.edu/calstudies/nps

► KQED

As you may be aware, public media is in need of some good PR these days. Come to its aide — you can train for your sterling career in hype with this public station's communications internship. The lucky mouthpieces picked will assist with outreach, plus research and write for KQED's monthly printed program guides. You'll prepare press clippings, plus scout out print and broadcast media press contacts for program pitching. It's too late to apply for the winter term, but apply by November for the January start of the spring term internship.

www.kqed.org

► SAN FRANCISCO ZOOLOGICAL SOCIETY

If SF's human zoo isn't cutting it for you, get your internship fix of some even wilder animals. For wannabe zoologists it doesn't get any better than being an intern at the San Francisco Zoo. One of its internships involves working in the ZooMobile outreach program, for which interns help bring small animals places like schools and libraries to teach lessons about wildlife. You'll get hands-on experience with the ins and outs of zoo operations. The internship starts in September, lasts through June, and is open to college-age students and older folks. Allergy-prone candidates keep looking: all interns must be able to tolerate dust, hay, and animal hair-dander.

www.sfzoo.org

► KNBR 680/1050

Looking into a career in radio or sports broadcasting? Why not work with the station that covers the Golden State Warriors and the defending National League baseball champions? KNBR 680/1050 offers an internship for those who are interested in radio programming. Though they're required to do some clerical work, interns get the opportunity to assist KNBR's programming department with scheduling, research, production, studio assistance, and event coordination. This internship is for credit-earning college students.

www.knbr.com SFBG

food + drink



A carnival atmosphere reigns at Straw, with playful plates like the fried chicken and waffle Monte Cristo sandwich.

GUARDIAN PHOTO BY RORY McNAMARA

Say hay

By Paul Reidinger
paulr@sfbg.com

DINE We don't typically use the expression "start-up" when talking about restaurants — the phrase belongs to Techtopia and implies, at least to me, oceans of venture capital and huge salaries for people who run companies that don't make money. But if we did, Straw would be an ideal one. It's the sort of place one saw quite a few of in the early to mid 1990s, in that interval between the disasters of stock-market-crash/earthquake/war/fire and the start of the first tech boom. In that moment, people seemed to feel a renewed sense of optimism but didn't have pots of money. The result was a sequence of new restaurants offering superior food, high value, and modest (sometimes DIY) décor. If you couldn't afford to have Cass Calder Smith design your dining room, you could still somehow let it be known, through the medium of unprepossessingness, that you were reserving your best efforts for the food and service.

Straw, in this important sense, feels like a throwback from 1995. The restaurant (which opened in January) is small and slightly scruffy and is in an old building — a small

oddity along Octavia Boulevard, which is newness itself and has been the occasion for all sorts of fresh construction in the past few years. The white walls, slightly scuffed, are hung with carnival posters, and some of the window seating seems to have been salvaged from a ride at a state fair somewhere. We haven't had a place like this in more than a decade, I don't think, not since the days when 3 Ring tried to make its circus theme fly in the old Val 21 space (now Dosa) on Valencia.

What kind of food would you expect to find at a carnival? Straw does provide some witty answers to this question, but the menu ranges gracefully beyond the obvious, which is to say the fried. Still, the fried stuff is good — a basket of little corn dogs (\$7.75), made of Niman Ranch beef and looking like batter-fried musket balls. These were wonderfully crisp and juicy, and the trio of dipping sauces — nacho cheese, spicy ketchup, and ranch dressing — each had a strong enough personality to make it distinct, one from the others. The prawn ceviche (\$7.75), boldly seasoned with habanero, lime, cilantro, and red pepper was presented in a fried tortilla cup, the kind tortilla salads come in, along with some tortilla chips on the side. These turned out to be good for dispensing with the last of the corndog sauces.

But not everything is fried, and the kitchen helps itself to a wide variety of influences. Grilled cobs of corn (\$4) sprinkled with feta cheese, cayenne, and chili powder and presented with fresh lime and what the menu calls, with charming redundancy, "garlic aioli," seemed to have Mexican roots, while the mac 'n' cheese (\$5), fortified with bacon and slices of apple (an excellent idea) was a nice little crock of Americana.

The menu is also vegetarian-friendly — and not just in the small dishes, though quite a few of those are meatless, among them the tomato soup, pretzel bites, and several of the salads. An entrée called samba on subuco (\$12), festively joined chunks of butternut squash and eggplant in a slightly sweet (but not cloying) coconut-milk curry broth reminiscent of many a hormak talay in Thai restaurants. This dish succeeded for me, despite the eggplant which managed to be both rubbery and mushy.

Places are found for flesh too, often cleverly. We were particularly impressed by the satchemo (\$15), a bed of creamy white grits carefully inlaid with sautéed prawns, leaves of linguiça, and green filet beans. Apart from being flavorful and well-balanced, the dish was beautiful to look at: like a tile taken from the palace of an Ottoman pasha.

I was a little less impressed with the picadilly (\$14.75), if only because I wonder if a fish as marvelous as ahi tuna needs to be turned into fish sticks. Ahi, like beef, can stand on its

own and is generally best when standing on its own. It doesn't take all that kindly to elaborate treatments and back-room, hardball techniques like breading and frying. Doing that to a nice piece of ahi is a little like getting out your best lead crystal to serve some Diet Coke. The accompanying mayonnaise was astounding, however.

No carnival would be complete without a root beer float, and Straw offers a nice one (\$5.50), made with root beer gelato and served with a straw (!) — not exactly radical ideas but sound ones. The more radical idea was laying little sticks of candied bacon atop an almost impossibly creamy peanut butter pie (\$6) in a chocolate crust. Peanut butter and chocolate are one of sweetdom's divine combinations (also totally New World), and I'd never heard the pair were looking for a third, certainly not pork. The truth is that the pie would have been fine without it. But the meat brought a bit of salty-sweet chewiness for contrast, and the result was better than fair. **SFBG**

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Sneaky peeps

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Do you remember the chicken farmer? Not me. The *real* one, Fabienne Gagagaga, upon whose farm on the west coast of France I landed serendipitously a year-and-a-half ago when I was ejected from Germany?

Remember? I didn't even know she was a chicken farmer until she picked me up at the train station in a pickup truck, with shit on her shoes and hay in her hair, and fed me homekilt lamb and the world's best butter until I had regained enough strength to help her clean some coops and cook a cherry-beer-chicken-heart stew with so many hearts in it that I half-expected to still see it this time — a year-and-a-half-later — on the stove where it stayed, for days, while we dinned in every dinnertime.

Remember how I accidentally left the farm and fell into the hands of hippies from Pleiades, who anointed me with essential oils and tried to make suicide pacts with me? Well, ever since then I have been trying, in one way or another, to get back to the farm. I've been home, I've been happy, I've been scared, I've even been in love again, but still I have wanted to come back to this place, in a less depressed state of mind this time, and help Fabienne take care of her chickens. *Voila*.

After dark tonight, in about 10 minutes, we are going to "take care" of about a hundred of them. She has 102. Two are for eggs.

At 10 o'clock, she and I, her boyfriend Fred, and her dad — hold on. It's 10 o'clock ...

It's noon, the next day. That's three in the morning to you, and even though I've been here for a couple weeks already, being a chicken farmer — getting my chicken farmer back on, so to speak — it's still confusing inside my body.

Her chickens are free-range, happy farm chickens, and she raises them (except the two) for meat. I stood outside in the rain last night, opening and closing plastic cages and counting to seven, over and over again, in French, while the others raided the coop and stuffed the cages. The happy part of 7 x 14 little free range lives was over.



Those plastic cages went onto a little trailer, and we went to bed so we could get up at four in the morning to take them to a sort of a finishing school. When they come back they will be finished. And that's when the happiness begins for Fabienne's customers.

Many of whom don't want the hearts and livers. So this is also where the happiness begins for me. But I'm ahead of myself by even more than nine hours now.

Where was I, from a Cheap Eats standpoint? Oh yeah. Staying at the Edwardian Hotel for one night, and walking past Rebel Bar on our way to sushi. There was a sandwich board on the sidewalk that said "Sneaky's BBQ" with an arrow pointing across the street to Martuni's.

What the? — we both wondered, but did not stop to investigate because, although Hedgehog loves barbecue every bit as much as I do, we had our stomachs set on sushi.

After which we walked on the Martuni's side of Market Street, but I didn't even need to open the door to know they were not barbecuing — not even sneakily — in there. So we crossed the road.

Why?

Because I'm supposed to know about these things. We decided to have barbecue for dessert. There's a thin line between rebellion and dyslexia, turns out. Of course that's where Sneaky's is.

We ordered a couple of PBMs and a mess o' chicken wings, smoked, with the spicy habanero-jalapeno sauce. The bandanna'd dude at the table next to us turned out to be the cook. How sneaky of him. He jumped up when he heard spicy, all excited, and took over for our waitressperson, talking us into some kind of crazy spicy on-the-side sauce too, then disappearing into the kitchen.

The wings were good. Plenty spicy even without all the craziness. I can't wait to come home now, to pork bellies, brisket, and pulled pork. Meanwhile, I'll see you in my dreams, Sneaky. SFBG

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WEDNESDAY AUGUST 10

MUSIC

Outdoorsmen

Seeking some pissed-as-shit garage rock from San Francisco? Eschewing the contemporary lyrical idiom of pizzas, fun, and friends, the band Outdoorsmen has more in common with early GG Allin (minus the racism, sexism, and other things about the baddest of rock 'n' roll's bad boys that were generally inex-usable, no matter how good he was otherwise) than the Seeds or 13th Floor Elevators. If you want the raging fury of punk run through too many pedals and spat out in songs like "Summer of Hate" and "Decapitated," these cats are here to save you from the paisley wave of vintage rock wannabes. Get angry! (**Cooper Berkmoyer**)

With San Francisco Water Cooler
9 p.m., \$6
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

wrap my head around L.A. band Breakestra. With a tendency to change members and labels as frequently as it switches from one break beat to another, the expectation is inconsistency. But instead, its collective effort manages to reach a level of esteem that puts them somewhere between other encyclopedic genre bands like the Roots and the Dap-Kings (or to go back further, the J.B.'s), reliably grooving across funk, hip-hop, and soul. Its last album, 2009's *Dusk Till Dawn*, saw the band resurrecting the feel of a Norman Whitfield-era Temptations track one moment, only to later lay down a proper beat for Chali 2na. (**Ryan Prendiville**)

With California Honeydrops
9 p.m., \$15
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

FRIDAY AUGUST 12

COMEDY

Dave Attell

Often regarded as the epitome of a "comedian's comedian" while paying his dues in the New York City stand-up

circuit, Dave Attell finally caught his well-earned break in 2001 with the debut of *Insomniac*, his late night reality show on Comedy Central. His blunt and unabashed style, blue-collar looks, and approachability made him the perfect comic to maneuver the run-ins with all the drunks and freaks on that show, and those same qualities translate to his live performances. As a former writer for *Saturday Night Live* and contributor to *The Daily Show*, Attell's credentials run deep, and his balance of the lewd and the incredibly clever has helped make him one of the best and most-respected comics around. (**Landon Moblad**)

Fri/12-Sat/13,
8 and 10:15 p.m., \$35
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
www.cobbscomedyclub.com

MUSIC

Sadies

Comprised of guitarists Dallas and Travis Good (who are also brothers), drummer Mike Belitsky, and bassist Sean Dean, the Sadies have recorded and toured with everyone from John Doe and Neko Case to Andre Williams and Heavy Trash — all for very good

reason. The Canadian rockers seamlessly incorporate country, surf, rockabilly, garage rock, and more into their musical foundation, creating a wide sonic pallet to work with. The band shines just as brightly on its own as in its collaborations, as was the case with its latest excellent release, 2010's *Darker Circles* — so expect nothing short of an amazing live set tonight. (**Sean McCourt**)

With Jesse Sykes
and the Sweet Hereafter
9 p.m., \$17
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC

Javelin

Though you may hear descriptors like electro and hip-hop bandied about to describe Javelin's music, neither really captures the wide-eyed charm of the group's eccentric cut-and-paste style. Originally from Providence, RI but now rooted in New York City, the duo is comprised of two cousins who are just as intrigued by MPCs and old, dusty vinyl samples as they are by homemade instruments and beat-up toy keyboards. *No Mas*, Javelin's 2010 debut,

showed off its ability to filter lo-fi psychedelia, playful electronica, and fractured R&B into a perfectly balanced, collage-style mix of live and electronic sounds. Its follow-up, *Candy Canyon*, is a 24-minute exercise in cowboy folk and spaghetti Western scores. (**Moblad**)

With Siriusmo, Pictureplane, Krystal Klear, Vin Sol, and Charles McCloud
10 p.m., \$15
103 Harriet, SF
(415) 264-1015
www.1015.com/onezerothree

MUSIC

Trainwreck Riders

What do you get when you cross the epic guitar work of stadium rock and the audacity of punk with the drunken swagger of country? A trainwreck? Trainwreck Riders actually. This San Francisco four-piece will have you stumbling along in commiseration and drifting into rock heaven with its boozy lullabies, but that's only half the equation. As genuinely beautiful and sad as Trainwreck Riders can be (just check out their single "Christmas Time Blues" — goddamn) it's just as apt to slam you back to earth with leaden shredding and headbanging goodness. Sing

along and dance or just let the melodies carry you away. Trainwreck Riders will make a fan of you yet. (**Berkmoyer**)

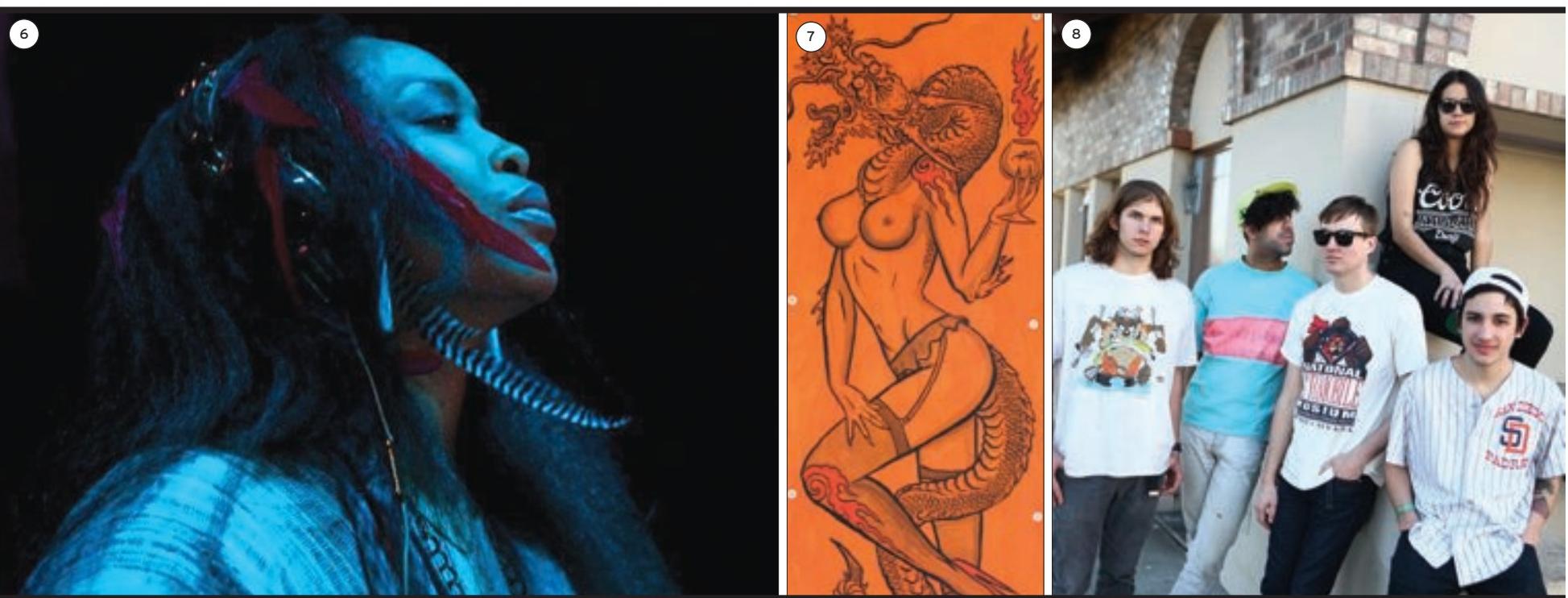
With Pine Hill Haints, Mahgeetah, and Pops
8:30 p.m., \$12
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

MUSIC

DJ Lo Down Loretta Brown a.k.a. Erykah Badu

Following a live performance at Outside Lands, Erykah Badu — the reigning queen of whatever genre she's in — will be donning her DJ Lo Down Loretta Brown persona at Mezzanine. Whether you catch the soulful singer, who's reportedly working on material with Flying Lotus, following Big Boi at the festival, or just the DJ set, she'll be keeping the party going for the Ankh Marketing (the people behind Rock the Bells and plenty of Bay Area hip-hop) seventh anniversary celebration. Ankh has delivered on their events — the last time they brought the Roots' Questlove for a set (which they'll repeat Saturday at Public Works) Ghostface Killah popped on stage in the two o'clock hour. (**Prendiville**)

Is there anything more fun than a scab?



With D-Sharp
9 p.m. Doors, \$25 Advance
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

SATURDAY AUGUST 13

MUSIC

Inciters
Although it hails from Santa Cruz, the band known as Inciters sounds as though it could have come straight out of England circa the late 1960s, steeped in the rich sound and traditions of Northern Soul, albeit with an energy and attitude all its own. Currently recording its next album, the 11-piece outfit has been rocking stages both locally and internationally since 1995, and tonight finds it both performing an opening slot and also acting as the backing band for genre favorite Dean Parrish, known for 1960s hits like "I'm On My Way." (**McCourt**)

With Champions, Soul Fox, Shawn and Miss T, and Mattie Valentine
9 p.m., \$8
Rockit Room
406 Clement, SF
www.rock-it-room.com

VISUAL ART

"Scab-Free"

Is there anything more fun than a scab? *Pick, pick, pick.* The tension between patience and raw fulfillment makes them better than blackheads, dandruff, and ingrown hairs combined. And while blood streams through the gutters to the Bay from the tatted-up flesh of everyone from your barista to rock stars to your aunt, before the scabs and permanent skin art came the sketches and paintings. As the co-owners of Black Heart Tattoo, Scott Sylvia, Tim Lehi, and Jeff Rassier are globally renowned knights with tattoo-machine swords, swivel-stool steeds, and holy grails of pigments. Their canvases, and those of five other Black Heart dudes, may not bleed, but they'll surely inspire your next inky scab. (**Kat Renz**)

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www.spacegallerysf.com

FILM

Jaws
Discovery Channel's annual
Shark Week wrapped up
August 5. As a floundering

nation collapses into Great White Withdrawl Syndrome, Bay Area residents can feed (-ing frenzy) their obsession with bloody, toothy good times at Film Night in the Park's screening of 1975's *Jaws*. One of the first-ever summer blockbusters, Steven Spielberg's seaside classic actually doesn't feature much fishy footage, thanks to a cranky mechanical shark that taught all involved a valuable lesson about stories actually being scarier when you *don't* reveal too much of the monster. But since Discovery just served up plenty of savage shark porn (*Top Five Eaten Alive!*), bundle up and enjoy *Jaws'* human standouts: Roy Scheider as the sheriff trying to cope with the deadly waters off his beaches; Richard Dreyfuss as the nerdy ichthyologist; Robert Shaw as the crusty *shaaak* hunter; and composer John Williams, who spun epic menace from a few simple notes and created one of cinema's most recognizable themes in the process. (**Cheryl Eddy**)

8 p.m., donations accepted
Dolores Park
19th St. at Dolores, SF
(415) 272-2756
www.filmnight.org

MUSIC

"Incest Fest"

Incest is really bad if you're a cheetah — one of the fastest species on Earth is nearly extinct because of its shrinking gene pool. Luckily, the Bay Area metal scene is not the African savannah. Here, such cozy relations are less about genetic mutations and all about a healthy synergy. Our local slaying skills are legendary throughout the headbanging realm, and Incest Fest is searing testimony: a dozen musicians composing five bands: Orb of Confusion (last show! CD release!), Hazzard's Cure, Floating Goat, Owl, and Hellship. The night's not only celebrating diverse permutations of heaviness; it's also the birthday of one of the triple-duty guitarists. Buy the man a drink! And cheers to cheetahs, too. (**Renz**)

10 p.m., \$5
Bender's Bar and Grill
806 South Van Ness, SF
(415) 824-1800
www.bendersbar.com

TUESDAY AUGUST 16

MUSIC

Heavy Hawaii

Heavy Hawaii aren't really that heavy. Actually, they aren't

heavy at all. They are very "Hawaii." What the hell does that mean, you ask? These minimalist weirdoes from San Diego tap into the same dream state that the islands and their beaches inspired in the Beach Boys and Jan and Dean and a whole generation of vacation-going Americans. It's surf-pop for a new generation, one reared on shoegaze and surrealism. The classic pop vocals are there, and catchy melodies abound, but the instrumentation is an exercise in simplicity and unsettling strangeness that will leave you swaying like kelp in a creepy underwater forest. (**Berkmoyer**)

With Bleached and Plateaus
9 p.m., \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Breakestra (see Wed/10); **(2) Dave Attell** (see Fri/12); **(3) Javelin** (see Fri/12); **(4) Sadies** (see Fri/12); **(5) Trainwreck Riders** (see Fri/12); **(6) Erykah Badu** (see Fri/12); **(7) "Scab-Free" art** (see Sat/13); **(8) Heavy Hawaii** (see Tues/16).

DAVE ATTELL PHOTO BY MIKE CARANO; JAVELIN PHOTO BY TIM SOTER; SADIES PHOTO COURTESY OF GROUND CONTROL TOURING; ERYKAH BADU PHOTO COURTESY ANKH MARKETING; HEAVY HAWAII PHOTO BY HADAS DI

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Renee Crawshaw and Marcia Gagliardi



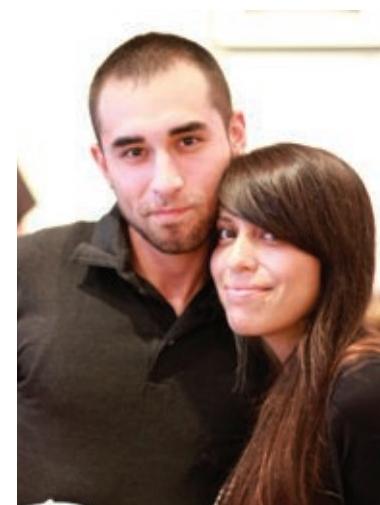
DJ Julian Mocine-McQueen



Keith Houston
and Laura Benson



SF Bike Party



Robert Garcia and
Renee Castro



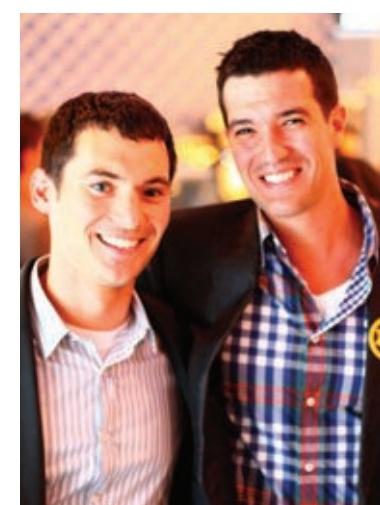
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Winners and friends enjoy the scene at Horatius



Erich Pearson and
David Owen



BEST OF THE BAY 2011

GUARDIAN
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We like to call it "the best picture in San Francisco." It's the annual Best of the Bay winners photo — with more than 350 winners standing together before our party at Horatius, smiling and saying "Best of" for the camera. For a guide to the numbers, turn to the next page.

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20. Adrius Beasley; 21. Simone Coulars; 22. DG Blackburn; 23. Rana Kapoor; 24. Aldo de la Cruz; 25. Michael Ziabel; 26. Christopher Carter; 27. Kanoa Blodgett; 28. Rich Henry; 29. Julian Lute; 30. Adam Szyndrowski; 31. Mandy O'doul; 32. Miranda Carolligne; 33. Mary Kay Chin; 34. Shaw San Liu; 36. Pandora Nair; 37. Derek Schultz; 38. Helen Pappas; 39. Keyko Ruiz ; 41. Jamie Sage Cotton; 42. Lancy Woo; 44. Jonathan Tuite; 45. Michael Lopez; 46. Ron Robinson; 48. Kayoko Pinto; 49. Christian Cunningham; 50. Brown Amy; 51. Adrian Roberts; 53. Michele Melton; 54. Pali Boucher; 55. Tim Archuleta; 56. Jaime Botello; 57. Maryam Tavakoli; 58. Kayla Turner; 59. Webster Granger; 60. Kathryn Haskel; 62. Philip Campbell; 63. Mark Bowen; 64. Alexa Vickroy; 66. Crystal Higgins-Peterson; 67. Nichole Spencer; 68. Kendra Rae; 69. Brucius ; 70. Oran Scott; 72. Joel Pomerantz; 145. Jairo Vargas; 147. Declanne Campbell; 148. Jane McIntyre; 149. Michael Illumin; 150. Sasha Kelley; 151. Cody Frost; 152. Bryce Campe; 153. Benjamin Bac Sierra; 154. Shannon Amitin; 155. Jan-Henry Gray; 156. Eleanor Gerber-Siff; 157. M. W. ; 160. Satoko Kojima; 161. James Fong; 234. Pedro Gomez ; 235. Rana Chang; 236. Amir Hosseini; 237. Rebecca Prieto; 238. Justine Kessler; 239. Tim Choy; 240. Travis Zano Abbott; 241. Domingo Licon; 242. Leticia Lara; 243. Joseph E. Pearson; 244. Jimmy Lara; 245. Ariana Akbar; 246. James Kafader; 247. Emilio Freire; 248. Bruno Soto; 249. Alexis Ramirez; 250. Alexa Trevino; 251. Ivan Lopez; 252. Shakeel the iPhone Guy; 253. Isaac Rodriguez; 254. Jara RA; 255. Sandra Michaan; 256. Adam Spiegel; 257. Thomas Friel; 258. Eboni Senai Hawkins; 259. Brock Keeling; 260. T. J. Jackovich; 262. Natalie Nuxx; 263. Marcel A. Baudwin; 265. Anna Gazdowicz; 266. Devon Devine; 267. Deidre Roberts; 268. Heklina;



THE WINNERS

PHOTO BY PAT MAZZERA



270. Lina Abuarafeh; 271. Erin Archuleta; 272. Therese Batacian; 273. Catherine Tchen ; 274. June Gallardo; 275. Mauricio Arce; 276. Debi Cohn; 277. Thomas John; 278. Abe Pedroza; 279. Gerard Koskovich; 280. Julia Cabrita; 281. Laura Brief; 282. DJ Carnita; 285. Edwin Escobar; 286. Shannon Young; 287. Eva Marez; 288. Paul Freedman; 290. Ian Deleporte; 291. Todd N. Koester; 292. Adrienne Calcote; 293. Whitney Branco; 294. Natasha Rempe; 295. Dixie De La Tour; 296. John Western; 297. Jan Meric; 298. Steve Barrew Ecaea; 299. Sydney Leung; 300. Frank Biafore; 302. Adam Smith; 303. Melyssa Mendoza; 304. Wenlan Rong; 304. Wenlan Rong; 305. Rita Garcia; 306. Michael Thanos; 307. Luis Vasquez; 308. Justin Anastasi; 309. Damon Way; 310. Shannon O'Malley; 311. Keith Wilson; 312. Anjan Mitra; 313. Emily Mitra; 314. Benjamin A. Pease; 315. Shizue Seigel; 316. Makoto Imaizumi; 317. Mark Furr; 318. Angela Chavez; 320. Ava Roy; 321. Damon Styer; 322. Johnny Funcheap; 323. Dylan Salisbury; 324. Laura Bellizzi; 325. Camper English; 326. Peter Kasin; 327. J. Tony Serra; 328. Donna Flint; 330. Ariel S. Feingold; 331. Tim Thompson; 332. Ken Rowe; 333. Tristan O'Tierney; 334. David Williams; 335. Alicia Albarran; 337. Michael Wolf; 340. Naomi Beck; 341. Renato Gresuani ; 343. Matt Mikesell; 344. Randy Gardner; 345. Brittany Gale; 346. Kory Salsbury; 347. Josué Argüelles; 348. Dauric O Flaitbhheartaigh; 349. Briana Miranda; 350. Brendan Getzell; 352. Stuart Bousel; 353. Raffi Meric; 354. Marcia Gagliardi; 355. David Roche; 356. Angela Bakas; 360. Daniel Grove; 361. Alex Von Wolff; 362. Kristine Vejar; 363. Jarrad Webster; 365. Rich Ibarra; 366. Pat Cadam; 367. Nathaniel Justiniani; 368. Wassana Korkhieola; 369. Kitty Meow McMuffin; 370. Keith Houston; 371. Ernesto Gonzalez; 372. Molly Tyson; 424. Ellen McCarthy; 425. Kristina Quinones; 426. Nicholas Smilgys; 427. Momek Pedeni; 430. Kate Starr; 429. Ben Rotnicki; 430. Walt Von Hauffe; 431. Colleen Mauer; 432. Karen Roze; 433. Paz De la Calzada; 434. Peter Blick; 435. Jeff Whitmore; 436. Dustin Toshiyuki; 437. Hillary Bergmann; 438. Jennifer Pattee; 439. Matthew Quirk; 441. Sam Haynor; 442. Will Greene;

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arts + culture



Review your choices: Pentagram's Bobby Liebling (far left, front; also far right, in an old-school shot) and Victor Griffin (far left, in sunglasses) are on tour with a reformed Pentagram in support of new album *Last Rites* (album art pictured at center bottom).

GROUP PHOTO BY KEITH HYDE; LIEBLING PHOTO BY CAMERON DAVIDSON



Doom resurrection

With *Last Rites*, veteran metal band Pentagram finds a new beginning

By Ben Richardson
arts@sfbg.com

MUSIC Pentagram has had more members than many bands have songs. You could see the band three times and see 10 different people, with singer

Bobby Liebling and his spooky, howling voice the only constant. But when Liebling takes the stage in San Francisco August 16, guitarist Victor Griffin will be beside him. Over the course of 30 years, their relationship has endured enough hardship and heartbreak to last a dozen lifetimes. When they stand together onstage, however, nothing can stop them.

Liebling, who founded Pentagram in 1971, grew up an only child in D.C.'s tony Virginia suburbs. When a high school guidance counselor suggested he take some time off before starting college, the goggle-eyed vocalist threw himself headlong into the two activities that would come to define the rest of his life: music and drugs.

Like Liebling, Griffin embarked on his rock 'n' roll career right out of high school. With friend and bassist

Lee Abney, he had founded an outfit called Death Row, which gave voice to his thunderous, Sabbath-inspired guitar playing. In 1980, needing a drummer, the pair moved to D.C., where they linked up with Joe Hasselvander. The trio then began searching for a singer; with some trepidation, Hasselvander mentioned Liebling. He played Griffin a seven-inch single featuring two Pentagram classics: "Livin' in a Ram's Head" and "When the Screams Come."

Reached by phone from his home in Tennessee, Griffin remembers that moment: "I was just blown away. To this day, that's still one of my favorite recordings of Bobby." Despite Liebling's talents as a singer, however, Hasselvander had his doubts. "I was pretty much all for it," continues Griffin, "but he went into a little more detail. He'd played with Bobby around '78, and Bobby had blown some deals because of the drug use."

Death Row decided to take a chance, inviting Liebling to try out. "We hit it off right away," Griffin recalls. The guitarist had written lyrics for his songs, and rough vocal melodies, but he told Liebling to "just take it and do your thing with it." The results were impressive.

"What I can remember from that audition is just smiling from ear to ear," Griffin says with a chuckle.

The pair formed a friendship and musical relationship that would last for three dramatic decades. Liebling was notoriously difficult to get along with, combining prickly pride and erratic, drug-induced behavior, but in Griffin, he found himself a partner, both in music and in crime. "Bobby and I have never had a problem with each other," the guitarist allows. "We kind of share a weakness for drugs and alcohol. We kind of fed off each other."

Liebling is enthusiastic: "We're the same person in a lot of ways and nearly exactly the same person musically," he wrote in an email interview.

Though the quartet initially performed as Death Row, it soon adopted the Pentagram moniker, losing two members, Hasselvander and Abney, in the process. Liebling and Griffin became the core of the band. But though they were producing some of the best Pentagram material to date, the duo never made it far outside the D.C. area. "Back in the olden days, we just didn't really care," says Griffin, ruefully. "It was the whole sex, drugs, and rock 'n' roll attitude."

Throughout the 80s and early 90s, the drugs continued to exact their toll. "We were our own worst enemy," admits Griffin.

"I made a lot of bad decisions. I regret the ones that I made that hurt people. Especially people that I loved," Liebling adds.

In 1996, after a seemingly endless litany of acrimonious disputes, Griffin quit the band. He eventually succeeded in ending his long-running addiction to drugs and alcohol, emerging in 2000 at the head of Place of Skulls, a new band heavily informed by the guitarist's embrace of a fervent Christian faith.

Liebling was left, as he had been at many times in his career, with a band name, a collection of songs, and not much else. Even his storied voice was beginning to decay, thanks to nearly forty years of heroin and cocaine abuse. It wasn't until he met his now-wife, Hallie — 27 years his junior — in 2006, that he was finally able to get clean. When guitarist Russ Strahan quit a patchwork version of Pentagram the day before the start of the band's 2010 tour, Liebling called Griffin.

Now sober, the guitarist was interested, but skeptical. "I wasn't sure I believed it. I've heard every story Bobby's ever had to tell. I know him as [well] — or better — than most people." Still, Griffin agreed to rejoin the band on the condition that Liebling remain clean.

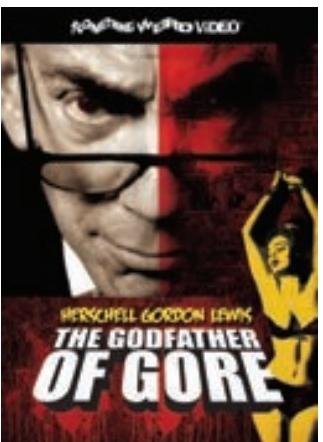
Since that fateful decision, Pentagram is arguably more secure and more successful than it's ever been. In April 2011, the band released the thunderous studio album *Last Rites*. On the road, Liebling and Griffin look out for each other, supporting each other's efforts to stay sober. "There's a lot of people out there who would like to screw you up," explains the guitarist. "I think that both of us being on the same page with all this stuff is definitely a help — to know that you've got a brother there with you, who's gonna back you up."

Liebling agrees. "The band is stronger when we are together," he says. "I am so lucky to have him back."

When asked if he thinks Pentagram might finally be getting a second chance, Griffin is cautiously optimistic: "Sometimes it seems like we never really got a first chance. We're trying to take advantage of it now, and make better decisions than we used to make back then. Live better lives." **SFBG**

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"Have you ever had ... an Egyptian feast?": a new doc (left) celebrates the career of Herschell Gordon Lewis, director of 1963's *Blood Feast* (right).

A gutsy legacy

TRASH Movies today might be a gutless affair if not for the industry of Herschell Gordon Lewis a half-century ago. Literally gutless — you have Lewis to thank for every splattersome moment of exposed entrails and explicit gougings since.

Oh sure, the restrictions against graphic violence in U.S. cinema would have lapsed eventually, degree by degree. But who else would have had the nerve to do it all in one swoop with a movie as early, and thoroughly tasteless, as 1963's *Blood Feast*? Nothing like it had existed before, and those few who noticed it outside rural drive-in and urban grindhouse viewers surely wished it never would again. (The L.A. Times called it "a blot on the American film industry," Variety "an insult to even the most puerile and salacious audiences.") A futile wish, that.

Next week sees the DVD release of, incredibly, 82-year-old Lewis' latest feature: *The Uh-Oh! Show*, a reality TV spoof whose game contestants win fabulous prizes for getting answers right — and suffer grisly body-part losses if they don't. A month later Image Entertainment and Something Weird will spring both a "Blood Trilogy" Blu-ray set of his first three horror "classics," as well as Jimmy Maslon and *Basket Case* (1982) director Frank Henenlotter's documentary portrait *Herschell Gordon Lewis: The Godfather of Gore*. The latter features such fans as Joe Bob Briggs and John Waters, surviving collaborators, and of course Lewis himself tracing his infamous influential cinematic path amidst myriad original clips.

This was not begun as a personal mission of rebellion, perversity, or artistic aspiration, but for sheer profit pursuit. After checking out possible careers from radio to teaching English Lit, he found a Chicago berth in advertising, which eventually led to making commercials and buying out a small production company. Figuring there was more moolah in features, Lewis partnered with producer Dave Friedman and found some success via pre-porn "nudie cuties" with titles like *Boin-n-g* and *Goldilocks and the Three Bares* (both 1963).

Just as they'd imitated Russ Meyer, however, others soon imitated them, overcrowding the field with topless frolics. What other naughty but inexpensive concept could they exploit that others hadn't milked dry yet? The answer was *Blood Feast*, shot in nine days for \$20,000, wherein an alleged caterer (the wildly hammy Mal Arnold as "Fuad Ramses") gathering ingredients for a socialite's "Egyptian feast" rips limbs and whatnot from comely young women to revive an ancient goddess.

The acting was atrocious (especially by Playboy centerfold star Connie Mason), the script was laughable, and the craftsmanship primitive at best. When *Blood* premiered at a Peoria, Ill. drive-in, viewers howled with laughter — then hurled, as on-screen victims had brains, tongues, etc. separated from their person, then dangled in front of the camera at length. (These local butcher-shop bits often grew rather ripe by shooting time; pity the poor actress who had to stuff a rank cow tongue in her mouth.) Friedman and Lewis duly

provided souvenir vomit bags at future venues. They had a hit.

Plenty more such followed, though Friedman eventually went off to L.A. to make his own sexier cheapies (such as 1968's *Nude Django* and *Thar She Blows!*, and 1971's *The Big Snatch*). *Feast*'s immediate follow-up *Two Thousand Maniacs!* (1964) was a comparatively elaborate horror comedy that remains Lewis' personal favorite. But when it failed to make more money despite improved production values, he learned his lesson and kept costs dirt cheap. By 1972's *The Gore Gore Girls*, even he realized he'd taken red paint and animal innards as far over-the-top as they could go, leaving the movie biz to become a highly successful guru of direct marketing. Until a rising tide of cult rediscovery finally prompted a lark return in 2002's *Blood Feast 2: All U Can Eat*, that is.

At nearly two hours, *The Godfather of Gore* covers a lot of ground, guided by an octogenarian subject who's still every inch the flamboyant salesman. Beyond the horror films, it touches on Lewis' forays into biker action (1968's incredible *She-Devils on Wheels*), juvenile delinquency (1968's *Just for the Hell of It*), hicksploration (1972's *Year of the Yahoo!*) and even children's entertainment (1967's *The Magic Land of Mother Goose*).

Several other lesser-known 60s features are now considered lost, although it's too bad *Godfather* doesn't make room for such extant obscurities as *Miss Nymphet's Zap-In* (1970) and the great wife-swapping saga *Suburban Roulette* (1968), whose theme song promises "ring-a-dingin' with that swingin' set," while the trailer posits 1968 Illinois suburbia as "where the stakes are as high as the morality is low."

(Dennis Harvey) **SFBG**

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ARTS + CULTURE



Navigate your way through Golden Gate Park to catch (from left) the rainbow carnage of tUne-YarDs; Beirut's glorious mess of brass; and Deadmau5 (not that other mouse). | TUNE-YARDS PHOTO BY ANNA M. CAMPBELL; BEIRUT PHOTO BY KRISTIANNIA SMITH; DEADMAU5 PHOTO BY DREW RESSLER

Return of the rock

Outside Lands sounds better than ever in its fourth year

By Emily Savage
emilysavage@sfbg.com



FESTIVAL Outside Lands has stepped up its game in its fourth year. The mix of bands this time around is truly inspired — if a bit pilfered from old lineups at other fests like Treasure Island. No matter, it's riding high in 2011.

This was not always the case. Last year, the Golden Gate Park festival seemed lackluster in the music department; the lineup wasn't as solid as it had been previously, and it lacked that one giant-but-dependably-awesome act like Radiohead (or this year's Arcade Fire). In the process, it may have lost a festival-goer or two.

It also went down to just two days in 2010 (it was three in 2008 and 2009), which Another Planet Entertainment vice president Allen Scott says was originally the plan. He later added, "[Last] year there weren't a lot of touring headliners because of the recession. A lot of bands and artists decided to take last year off."

This year, however, it's back to long-weekend status. Saturday is already sold out, unless you want to do it up big and invest in a three-day pass or VIP tickets. That leaves, as of press time, the option of going either Friday or Sunday.

The highlights below are meant to help you more easily maneuver your way through the thick bustle of crowds and trees when you get out to those green fields. For the most part, I steered clear of headliners, since those are the artists who likely inspired your decision to attend in the first place. Here's how to get the most (audio) bang for your buck.

► FRIDAY

DO NOT MISS:

Big Boi: Despite Big Boi's arrest for drug possession last weekend, Scott says, "We are expecting Big Boi to be performing at Outside Lands this Friday." Chances are, you were not one of the lucky few who jumped on tickets to see Big Boi at the Independent earlier this year — a venue far smaller than his usual digs. Needless to say, that show was way, way sold out. While the Outside Lands stage is far larger, his presence with silky-smooth vocals and casual flowing skills are big enough to dominate.

Joy Formidable: The acclaimed Welsh trio has been lauded for ushering a return to '90s-era pop and shoegaze. With driving guitar riffs and strong female vocals, there's a definite glint of Breeders in there.

Dave Grohl, a man well familiar with the grunge decade, chose the band to open for Foo Fighters later this year. **Toro Y Moi:** South Carolina native Chaz Bundick, known as Toro Y Moi on stage, is one of those talented genre smashers. His sophomore album *Underneath the Pine*, which came out earlier this year, has elements of dance, funk, and dream pop; Bundick is said to be influenced by French house, '80s R&B, and Stones Throw hip-hop. And you can throw a little *Off the Wall*-era Michael Jackson in there as well.

WORTH CHECKING OUT:

Kelley Stoltz: He's got connections with Sonny Smith (of Sonny and the Sunsets) — he appeared on the Sunsets' album *Tomorrow is Alright* — but Kelley Stoltz is a talented musician to watch in his own right. The singer-songwriter-guitarist is at the heart of San Francisco's garage scene,

has been compared to Brian Wilson (Beach Boy, not Giant), and will likely perform tracks off his excellent 2010 Sub Pop release *To Dreamers*.

► SATURDAY

DO NOT MISS:

Black Keys: With just two members, the Black Keys has a notoriously big sound. This will travel well, even if you're stuck towards the back of the crowd, and that deep soul will likely cause some uncontrollable shoulder shaking.

Old 97s: One of the early pioneers of alt-country, Old 97s was at the forefront of a new classification of music in the early '90s. Since then, singer Rhett Miller has struck out on his own with well-received solo albums, but catching his sound where it all started is a rarer treat.

WORTH CHECKING OUT:

STRFKR: Portland, Ore.-based dance pop quartet STRFKR (pronounced "Starfucker") injects emotion into live electronic dance music. Call it that now-retro genre electro pop, call it the LCD Soundsystem effect, call it whatever you wish: just dance.

► SUNDAY

DO NOT MISS:

Beirut: Beirut doesn't play very often — the last time it stopped in San Francisco was at the Treasure Island Festival in 2008 — but when it does, it's imperative that you watch. The result is an inspired jumble of brass horns and ukulele, Balkan folk, and Eastern European-influenced torch songs. Band leader Zachary Condon's vocals soar live and he emotes convincingly at each stop.

Deadmau5: The tripped-out lights, lasers, and holograms of the show are worth sticking around for regardless of sound. But Deadmau5, nestled in a lit-up diamond cube and wearing an oversize foam mouse head, does bring music as well; it's haunting yet danceable electronica with moving beats and breakdowns.

tUne-YarDs: Colorful, paint-streaked Merrill Garbus (a.k.a. tUne-YarDs) could likely be dubbed acid queen of 2011 — minus any actual drugs. Her looping drums, ukulele, and bass compositions are a dizzying work of art. And if you've seen her weirdo video for "Bizness," you know she's got a few unique ideas floating around. All that brain power manifests itself into a superior live show. Plus, she brought "two free-jazzing saxophonists" to the Pitchfork Music Festival, so here's hoping she'll do the same in her adopted Bay Area home.

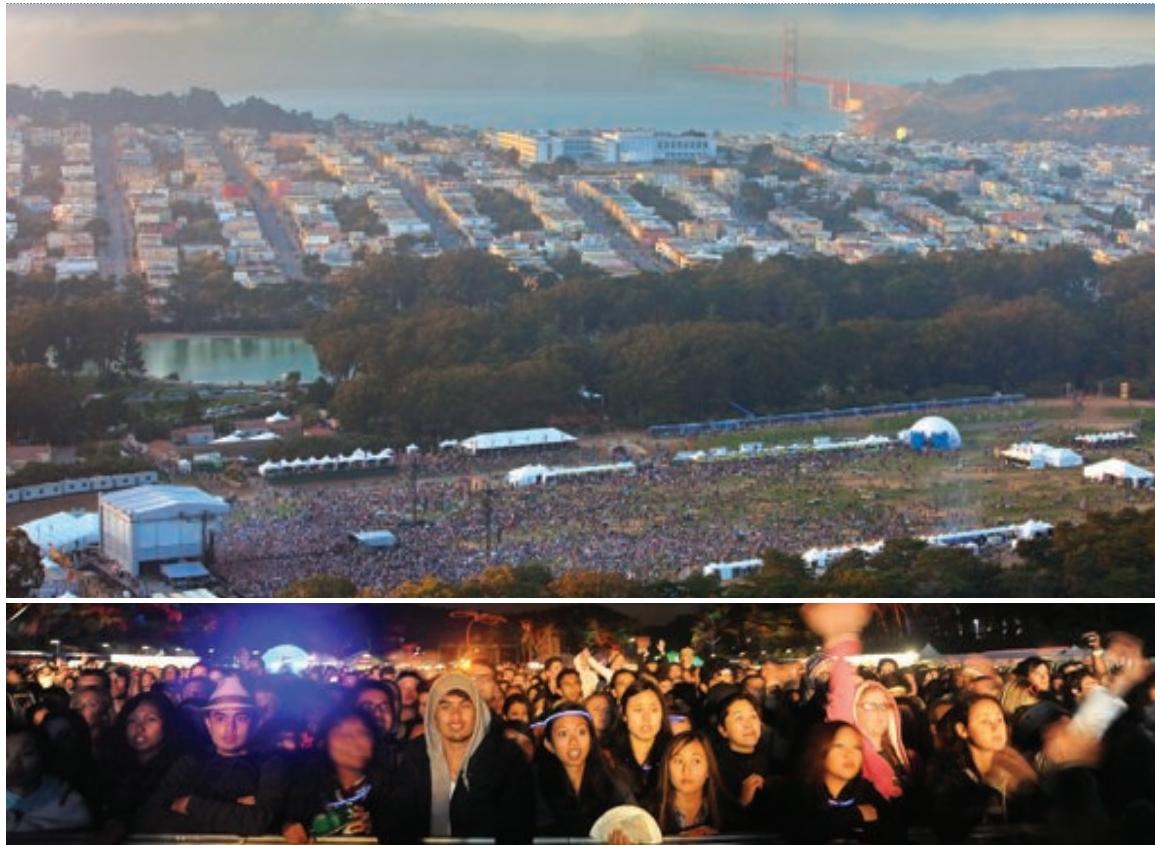
WORTH CHECKING OUT:

Fresh & Onlys: The band may on the verge of outgrowing this place, but for now, Fresh & Onlys can be described as very San Francisco. As in, its music is one of a few local favorites to be included in the Hemlock Tavern's meticulously selective jukebox. The garage rockers play moody, '80s-tinged rock 'n' roll — soundtrack music for backseat teenage make-out sessions.

Major Lazer: You know Diplo, that guy who made M.I.A. good? He is also a member of Major Lazer, along with another producer you may know through M.I.A., Switch. Diplo has described Major Lazer's sound as "digital reggae and dancehall from Mars in the future," which: yeah. The show includes eye-popping costumes, hype men, and a refreshing bent towards live audio. **SFBG**

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Some people are stoked to snag front row sardine space at Outside Lands' concerts. Some people are into knowing how flat the polo field is. Different strokes...

PHOTOS COURTESY OF OUTSIDE LANDS: AERIAL PHOTO BY JOSH WITHERS; FRONT ROW PHOTO BY JEFF KRAVITZ

Ear plugs

Outside Lands highlights that have nothing to do with music

By Caitlin Donohue
caitlin@sfbg.com

FESTIVAL I'm that person at the concert who is facing 90 degrees in the wrong direction when the DJ just busted everyone's ankles or the guitarist

is smashing an axe on the drummer's head. I'm like: when did this festival relocate the bathrooms to the *left* of the Sunset Harmony Stage? The things we get excited over. Anyways, Outside Land producer Allen Scott of Another Planet Entertainment gave me (and now you!) some gems to hunt for and meditate on when the attention deficit takes over mid-John Fogerty.

McLaren Pass: You know that elevated pine glade up the hill from the horse corrals? During Hardly Strictly Bluegrass its luxuriously empty shade is the perfect anti-crowd. In previous years of Outside Lands it's been purposed as a VIP section — but this year, says Scott "it'll be a surreal little experience." The once-mellow path

that runs along the ridge will open onto "Food Truck Forest," a Mexican beer-and-burrito area dubbed "The Mission," and perhaps most excitingly, "Chocolands," where licorice lamp posts and gummi bear lanterns designed by a guy who does work for *Family Guy* and Tim Burton's films will hang over stands staffed by local chocolatiers.

Some numbers: Outside Lands gives \$3 million to the Recreation and Parks Department in exchange for using Speedway Meadows. The festival employs 2,500 people during the course of the weekend, including 500 security guards — some of them mounted on horses for added scariness for all those people who for sure are not sneaking into the festival. 97 percent of the festie workers are local hires.

Tighten it up: I was a serious pain in the ass about asking how people sneak into the festival (er, completely) in the spirit of learning about the festival's infrastructure — obviously I advocate paying lots of money to Outside Lands). Scott, the intelligent festival spokesperson that he is, wouldn't give me anything juicy

except that "we're beefing up one area of the park that has been an Achilles heel." And that he thinks that with measures like double fence layers around the festival very few people make it in without paying, so there.

Brush off: Perhaps you'll notice a distinct lack of underbrush along the north end of the park area between the Twin Peaks and Panhandle stages. This isn't a festival-driven pruning, Scott tells me — rather, Golden Gate Park arborists are attempting to return Speedway Meadows to its original design, which apparently involved a less bushy look.

Kitty city: I asked Scott what the biggest risk is that Outside Lands poses to Golden Gate Park's ecosystem. He may or may not have understood what I was asking because he answered: "feral cats." Apparently the fest has a responsibility to feed the furry devils and mitigate disturbance to their habitat. New area suggestion for next year: Tunaland.

Major lasers: Is the Polo Field feeling particularly level this year? According to Scott, the sense of equilibrium flooding your innermost soul during Phish's mega-set on Friday will be due in part to Rec and Parks having laser-graded the grassy expanse where the main stage resides. **SFBG**

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ARTS + CULTURE

Women cannot live by live music alone: Check out the local eats on offer this weekend at Outside Lands.

PHOTOS BY JEFF KRAVITZ / FILM MAGIC

Tasty tunes

Our Outside Lands food-concert pairings

By Virginia Miller
virginia@sfbg.com

FESTIVAL

Outside Lands has been descending on lush Golden Gate Park for three years now. As the music lineup continues to feature some of the biggest

acts on the summer tour circuit, the festival's local food and drink offerings have been steadily increasing their profile. A Taste of the Bay Area, OL's edible arena, hosts over 60 food vendors, and 30 wineries and winemakers pour 100 different wines amid whimsical barrel seating under the big tent of Wine Lands. As if our dancecards weren't already full of all the music we want to see!

To maximize your opportunities to stuff yourself, we've compiled an eating-drinking guide for the weekend that pairs just a few of each day's musicians with harmonious eats. Also included: suggestions for your inter-set hydration intervals. (Read: the best booze and caffeine on offer.)

FRIDAY

New Orleans Klezmer Allstars, noon, Land's End Stage

Take traditional Jewish klezmer, amplify to the power of New Orleans, and suddenly you have New Orleans Klezmer Allstars on your hands. As you're gyrating wildly to the sounds of the group's clarinet and accordion, snack on some fried kosher dill pickles. Those Fabulous Frickle Brothers will be serving deep fried "frickle" chips and fried

green tomatoes perfect for dipping in the booth's cukaracha Sriracha, or perhaps its tasty curry mustard.

Drink interlude Avail yourself to a range of Kermit Lynch's imported wines — the Berkeley local (a musician himself) was a key player in the introduction of French wines to the United States.

Phish, 6:30 p.m., Land's End Stage

Call us hippies, but what could go better with the ultimate jam band high than sweet summer produce? Full Belly Farms will be offering plump melons, peaches, tomatoes, corn, green beans, and bell peppers. Another farm-fresh pick: cucumber-melon spritzers from Flour + Water's soon-to-open Salumeria. Pick up a porchetta sandwich there to counteract all that good health.

Big Audio Dynamite, 7 p.m., Twin Peaks Stage

Don't call it a comeback. With the return of Big Audio Dynamite (BAD), playful good times are sure to ensue — a perfect pair for Hayes Valley restaurant Straw's Outside Lands carnival game, (also called Playful), which will be taking place in the Corral area of the festival. Don't worry if you don't win any prizes — Straw's sweet potato tots and its falafel and shawarma snow cones will be reward enough.

Erykah Badu, 7:50 p.m., Sutro Stage

Maybe you won't be at your sexiest while slurping Split Pea Seduction's soups, but sounds from the sultry Ms. Badu make a creation like sweet corn and smoked trout chowder oh-so-alluring — not to mention the stand's spit-roasted lamb and Puerto Rican pork pernil sandwiches.

SATURDAY

Nicki Bluhm & The Gramblers, 12:05 p.m., Sutro Stage

Nicki Bluhm's lazy sunny day tunes will make it feel like summer, even if (when) the fog rolls into Golden Gate Park. Fresh seafood can also bring out that summer shine, particularly Woodhouse Fish Co.'s BBQ or fresh oysters. Even better for when that condensation does convene is its excellent clam chowder.

Drink interlude Elegant Rhône varietals and Chardonnay from the central coast's Quipé winery have made many a fan forget the next set they wanted to see.

Black Keys, 6:15 p.m., Land's End Stage

The guttural blues rock of Ohio natives Dan Auerbach and Patrick Carney is sure to be one of this year's highlights. The group is the first ever act to play multiple years at Outside Lands, so you'll want real crowd-pleasing snacks at its show. Nombe's ever-satisfying Japanese izakaya eats should fit the bill — its popular chicken wings, honey-sweetened, lime-and-fish-sauce perky, rarely leave their audience underplussed. Nombe will also be serving up odango (fried rice balls) and fried tofu for vegetarian music lovers.

Roots, 6:50 p.m., Twin Peaks

Stage The Roots have been injecting ensemble musicianship into the hip-hop scene since 1987. You know what else is keeping it real? American Grilled Cheese Kitchen.

We look forward to seeing what multi-voiced sandwiches it will be grilling up — will the Jalapeno Popper with chèvre, jack, apple-wood-smoked bacon, and apricot-jalapeño relish make an appearance? What about the Mousetrap, with its sharp cheddar, havarti, and jack?

Drink interlude Wind Gap's grapes are grown from the Sonoma Coast down to Paso Robles, resulting in earnest, heartfelt wines that express a sampling of California's terroir. Known for its syrahs, the winery also produces Chardonnay, grenache, and pinot gris.

Muse, 8:10 p.m., Land's End Stage

All of Muse's dramatic intensity and rock opera influences mean you'll need to lube up your vocal chords if you want to hit those soaring vocals alongside frontman Matthew Bellamy. Down a cup of Juice To You's energizing green juice, watermelon juice, or Thai young coconut water before you belt it out.

SUNDAY

Drink interlude Hedge your energy for the last day of festivities with Ritual Coffee Roaster's iced joe or a strong coffee brew from Philz.

Mavis Staples, 1:45 p.m., Land's End Stage

From her days with the Staples Singers to her latest Grammy-winning, Jeff Tweedy-produced album *You Are Not Alone*, this woman bleeds heart and soul. You'll taste both in 4505 Meats' raved-about chicharrones and hot dogs, Namu's Korean tacos, or Rosamunde's beer, chicken-cherry, and apple-sage sausages.

Drink interlude Manhattan restaurateur and sommelier Paul Grieco of Hearth and Terroir Wine Bar will be at the festival on his Summer of Riesling tour, touting — you guessed it — refreshing, crisp rieslings.

Julieta Venegas, 3:50 p.m., Sutro Stage

Tijuana native Julieta Venegas has earned fans globally with her Spanish language rock. Augment her Latina vibes with El Huarache Loco's huaraches or Little Chihuahua's dreamy fried plantain-black bean burritos. For dessert skip to the Southern Hemisphere for mouth-watering Argentinean treats: Sabores del Sur's dreamy alfajores, powdered sugar-dusted butter cookies sandwiched around creamy dulce de leche.

John Fogerty, 4:45 p.m., Land's End Stage

Creedence Clearwater Revival's frontman is a living legend. No one epitomizes roots rock like Fogerty — who, despite CCR's famous Southern sound, is a Berkeley native. His one-of-a-kind local vocals make a happy pair with Little Skillet's fried chicken, Maverick's pulled pork sandwiches, or Criolla Kitchen's shrimp po' boys. **SFBG** www.sfboutsideland.com/taste

Fear and longing

Miranda July grapples with the weirdness of the familiar in *The Future*

By Kimberly Chun
arts@sfbg.com

FILM Dreams and drawings, cats and fantasies, ambition and aimlessness, and the mild-mannered yet mortifying games people play, all wind their way into Miranda July's *The Future*. The future's a scary place, as many of us fully realize, even if you hide from it well into your 30s, losing yourself in the everyday. But you can't duck July's collection of moments, objects, and small gestures transformed into something strangely slanted and enchanted, both weird and terrifying, when viewed through July's looking glass.

With *The Future*, which evolved out of a performance titled *Things We Don't Understand and Definitely Are Not Going to Talk About*, July explains, "I think there was a lot of stuff that I didn't want to talk about — that I found really embarrassing. Why talk about [making art]? Isn't it a lot cooler just to make a movie that doesn't have that in it? Since obviously the great fear of someone in my position would be that you wouldn't be able to make something — and what would happen then? But it's also really interesting to me that you devote your life to doing this and it doesn't stop being interesting, like, how ideas come and when they don't."

At the moment July (2005's *Me and You and Everyone We Know*) seems perfectly imperfectly in step with the world she's in: an opulently beige meeting room at the Four Seasons. I can't stop studying her shocking pink lips and matching glittery collar, happily clashing with her camel sweater, as she averts those star-child, sky-blue peepers to stare intently at the pen in her hands. Despite seeming as dazzled by life as a child, she chooses her words scrupulously, as if her existence depended on it, and punctuates the end of almost every sentence with a gently-hurled exclamation point of a "yeah." The careful consideration coloring her words and appearance obviously finds its way, stumbling and fumbling gracefully, into her films, performances, and short stories, as well as the assignments she assembled with Harrell Fletcher for the online art project *Learning to Love You More*.

Care and commitment — to oneself and others — are two vivid threads running through *The Future*. Cute couple Sophie (July) and Jason (Hamish Linklater) — unsettling look-alikes with their curly crops — appear at first to be sailing contently, aimlessly toward an undemanding unknown: Jason works from home as a customer-service operator, and Sophie attempts to herd kiddies as a children's dance instructor. But enormous, frightening demands beckon — namely the oncoming adoption of a special-needs feline named Paw-Paw (voiced by July as if it's a traumatized, innocent child). Lickety-splitsville, they must be all they can be before Paw-Paw's arrival, so the pair quit their jobs as Sophie tries to set up a *Julie*

and *Julia*-style online stunt designed to make her a YouTube dance hit and Jason drifts into door-to-door environmental activist work that sends him into the orbits of those who answer the door. In the meantime, Sophie gets pulled into the suburban vortex of a random man (David Warshofsky) that Jason meets at Paw-Paw's shelter. The weirdness of the familiar, and the kindness of strangers, become ways into fantasy and escape when the couple bumps up against the limits of their imagination.

This ultra-low-key horror movie of the banal is obviously remote territory for July. *The Future* is her best film to date and finds her tumbling into a kind of magical realism or plastic fantastic, embodied by a talking cat that becomes the conscience of

into focus. Also being a woman in my mid-30s, y'know, you have a special relationship to time suddenly, as far as the question of having children — so all those things were swirling." Yet she claims she never fully realized she'd be grappling with something as potentially horrifying as the future on film: "If I thought I was making a movie about the future, I probably would have not made it — yeah! I don't really attack subjects like that. It has to be more mysterious than that to me. I'm not that conscious when I'm writing."

If we could all see into the future, with an oracle's specs in place, what would we dare to make it out? Peering into the future, as a riot grrrl follower in the late '90s, I would never have imagined



Looking back at her riot grrrl days, Miranda July says, "Of course, now I'm in a world, the film world, that's so male-dominated. It seems like, 'Wow, I really had no idea I was right!' It hasn't changed at all, and yeah, that's sort of sad." | PHOTO COURTESY AARON BECKUM

the movie. "Sometimes I'd see the cat as Sophie and Jason's unborn child and sometimes I would see it as one's own relationship to one's parents — the part of oneself that's always waiting for their parent, long past where that makes any sense at all, even for people whose parents are dead," she explains. "You still, on some level, are waiting for them to come get you, and the death of that hope in a way is both really sad and also maybe the beginning of kind of growing up."

Certain events in Berkeley-bred July's life pointed toward the major turning points of *The Future*. "I got married at that time, and I think that makes me think a lot about the future — and maybe the end of your life more?" she recalls. "You're committing to someone till the end, so it suddenly seems, at least on paper, that you'll know one person who will be there at the end — or you'll be there at the end of their life. That brought time

sitting across from July, telling her about my pilgrimage up to Yo-Yo a Go-Go in Olympia, Wash., to see her first full-fledged multimedia performance, *Love Diamond*. The past and future are still intertwined, much as the riot grrrl years continue to resonate with July: she plans to launch the Web archive of her Joanie4Jackie project, which collected women's short films via video chain letter and birthed a community of DIY female filmmakers.

"I still have a lot of friends from that time, so we're all kind of old riot grrrls now!" she says with a little laugh. "It's still great to see that there are things about it that did matter and were really formative, and we're all much better for having had each other and this sense of — call it revolution or call it self-importance. Nonetheless, they weren't easy things we were trying to do, creating a space to feel free and safe to make things in."

THE FUTURE opens Fri/12 in Bay Area theaters.



The return of Erase Errata, right, reawakens our inner thrasher, while Bronze's new album *Copper* gives us dreams of Nico. | BRONZE PHOTO BY YUKO INATSUKI



Picture yourself gay dancing

By Andre Torrez

arts@sfbg.com

SOUND TO SPARE For some gays the definition of a good night out dancing isn't Katy Perry, Lady Gaga, or whatever else is making it in music's top 40 these days. Instead, we go against the grain, defy the unwritten rules, and satiate our dance floor needs to more primal, aggressive tunes. Enter Erase Errata.

Listening to the San Francisco rock trio recalls a time in my youth when I transitioned out of baggy JNCO cargo pants and tingly, mind-numbing pills into the stark contrast of a much grittier, more realistic yet still liquor-soaked world of sounds. Through them I was encouraged to picture myself alive and dancing. Though I was thousands of miles away from the creature they so vividly described in the song "The White Horse if Bucking," I somehow knew that greener pastures lay ahead, bucking and all.

Launched in Oakland in 1999, categorized as lesbian post-punk anthem-makers or no-wave revivalists, and responsible for some of the most contagious dance-rock albums (*Other Animals* from 2001 and 2003's *At Crystal Palace*), Erase Errata is back, sharing a bill with longtime friends, local trio Bronze, at the Fri/12 release show for Bronze's first full-length, *Copper* (RVNG Intl. Records), coming out September 13.

I recently sat with Erase Errata's Jenny Hoyston and

Bronze's Rob Spector at the bustling Duboce Park Café, sipped tea at an outdoor tables. I imagined it must be a little weird for Hoyston, who just spent three years in Portland, Oregon living life as a full-time "upper-lower class accountant," to return to music and live in a slightly different San Francisco. We touched on the recent changes the city has gone through since her absence — local music institutions like KUSF and the Eagle Tavern's Thursday Night Live are either struggling for existence or have disappeared altogether. However, they both agree that there are too many creative types in the Bay for the scene to be successfully shut down.

They shared horror stories of Erase Errata's otherwise triumphant reappearance at Public Works during San Francisco Pride, when New Orleans sissy bounce queen headliner Big Freedia was (not surprisingly) revealed to be a dressing-room diva who needed the backstage area cleared before entering. Even Hoyston got sissy bounced. Freedia then turned on the sound man, they said, nitpicking to the point where he was allegedly told to leave. The two witnesses could only cringe.

"People don't care what you sound like," Spector said. Hoyston agreed that it was unfortunate to "flip-out" on the sound guy. She should know, now that she's running the sound board at El Rio, and on some nights playing the role of part-time DJ. When I asked if she had a secret-weapon jam in her arsenal that packs 'em on the

dance floor, she shook her head and referred to the type of aforementioned top 40 hits. I joked that her moniker should be DJ Malice, since she admits to doing this to sort of torture her audience. (Alas, "Malice" was already taken by a stripper she recalls from her time in the Pacific Northwest.)

For now, we'll just have to look forward to thrashing about as Hoyston and her band mates entertain us with relentless bass lines, swarms of guitars, and lyrics that alternate between simplistic and complex, delivered with Hoyston's peculiar intonation.

Speaking of intonation and vocal delivery, I pussy-footed around a bit when it came to addressing what I consider to be Spector's androgynous voice. I told him that when I first heard Bronze's "One Night In Mexico" his genderless voice entranced me. He said he gets a lot of comparisons to Nico.

Bronze's new album features that weird custom-built synthesizer that has caused a lot of fascination at live performances. As a bonus, the designers of the album's sleeve actually incorporate a thin strip of copper that can be bent in the shape of a ring and worn. It's pretty slick for rough and charming sounds, a bangle for a future recovered. **SFBG**

BRONZE

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Cybertronic feathers: Detroit techno resurges with appearances by (clockwise from top left) Claude Young, Derrick May, Theo Parrish, and Kevin Saunderson.



Black secret technology

By Marke B.
marke@sfbg.com

SUPER EGO Detroit. Perhaps you've heard of it? Maybe someone forwarded you a link to a fascinating ruin porn slideshow of its abandoned skyscrapers and crumbled mansions. Or you've clicked on one of the innumerable feature stories about young, homesteading pioneers plowing new fields among the wind-blasted industrial decay. Maybe your grandfather has shook his head at the glory that used to be the Big Three, a multi-billion dollar auto industry now propped up by government funds. Or perhaps you've appeared in a sequined gown and endless gloves in one of your black-and-white snooze-button dreams, backed by Mary and Flo, cooing out "Where Did Our Love Go?"

If you've been anywhere near a good club in the past year, you've definitely *heard* Detroit — one thing those strangely same-y media narratives always seem to omit is the other huge industry that Detroit has spawned, namely techno. That's fine, real techno should always fly beneath the mainstream eye, a Cybertronic bird with tingling feathers and a killer beak-beak-beak.

Yet even in the underground Detroit's techno legacy was threatened with obliteration: the explosion of bedroom producers who came of age during the minimal era of the late 2000s looked to Berlin for inspiration, rather than the Midwest. The wave of original Detroit innovators had become diffuse: you could sense a struggle for

a Grand Unified Theory of Detroit Techno Now to present to newcomers who, after all, couldn't exactly consult a textbook on such things. To them, "Detroit" was more of an archetypal ideal than an actual sound. And there was only so much jawing on about the good old days us dance floor seniors could do without being put out to the House Nation pasture. (There are Smart Drinks, nappy dreads, hoop earrings, Maurice Malone overalls, and a lot more bass there.)

Berlin has every right to claim the techno megalopolis crown — it's done more as a civic entity to promote the music than Detroit could afford — and, hearteningly, it takes pains to venerate its Motor City forebear. No coincidence that one of Germany's freshest acts is Motor City Drum Ensemble or that the brilliant Berlin club Tresor greets entrants with a giant "Detroit" sign. (And it's not as if Detroit went away — minimal was balanced out by the disco-funk re-edit scene, pioneered by Detroit techno heroes Moodymann and Theo Parrish.)

Luckily, the smart kids will always be curious, and Detroit has been thrust back into the spotlight by a yearning for history, depth, basics in the global techno scene. A corresponding glut is now upon us of touring DJs from the D to satisfy that need.

In the past month alone San Francisco has seen appearances by Kevin Saunderson, Mike Huckaby, MK, Scottie Deep, Stacy Pullen and honorary Detroiter Richie Hawtin. Jeff Mills, Carl Craig, and Moodymann were here last year. And, this weekend, Parrish himself

comes, along with fantastic unsung hero of the early years Claude Young who isn't afraid to scratch things up a little. Just announced? Two of techno's Big Three, Derrick May and Kevin Saunderson (who along with Juan Atkins invented and popularized the whole damn thing) performing together in November in their Hi Tek Soul guise.

One of the real joys of this latest Detroit resurgence, and one it would be most painful to lose: the reclamation of techno as a black musical form, an poetic permutation of soul, rejiggered by freaky sci-fi nerds with one ear attuned to space-jazz, another to krautrock and synthpop, and a third to down-and-dirty electro-funk. Or, as May's famous formulation has it, "a complete mistake ... like George Clinton and Kraftwerk caught in an elevator, with only a sequencer to keep them company."

As commercial techno claims larger and larger arenas and the Motor City slips further into media cliché, it's the perfect time to gather back at the roots. Oh, and dancing. **SFBG**

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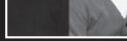
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SIR RICHARD BISHOP GERRITT WITTMER & PAUL KNOWLES

7:30 PM * DOORS 5 PM * DJ 6:30 PM *

PROGRAMMED BY GEORGE CHEN

GALLERIES OPEN UNTIL 9 PM

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MERLUSSE 7 PM

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MARCEL PAGNOL (1935; 75 MINS)

HARVEST 8:45 PM

MARCEL PAGNOL (1937; 123 MINS)

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LATE is made possible in part by the continued support of the BAM/PFA trustees.
George Chen's three-part summer series is sponsored by Amoeba Music.

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L@TE
FRIDAY NIGHTS @
BAM/PFA



MUSIC LISTINGS

Kentucky Twisters Atlas Café. 8-10pm, free.
Maxi Priest Yoshi's San Francisco. 8 and 10pm, \$24-32.

Bradley Reeves 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.

Shannon Céili Band Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. Afrobeat, Tropicália, electro, samba, and funk with DJs Pleasuremaker and Señor Oz, plus guest Ursula 1000.

Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

1984 Mighty 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.

Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 12

ROCK/BLUES/HIP-HOP

Alma Desnuda, Dogman Joe Slim's 9pm, \$17. Califone, Yesway, Sands Bottom of the Hill. 9:30pm, \$12.

Damned Things, Maylene and the Sons of Disaster, Fair to Midland, Hourcast, I Am Empire Fillmore. 8pm, \$20.

Dex Romweber Duo, Ferocious Few, Touch-Me-Nots Thee Parkside. 9pm, \$10.

Moon Rockers, Lumps, Joy Hemlock Tavern. 9pm, \$6.

"Outside Lands Music and Arts Festival" Golden Gate Park, SF; www.SFOutsideLands.com. Noon, \$85. With Phish, Shins, MGMT, Original Meters, and more.

Sadies, Jesse Sykes and the Sweet Hereafter Great American Music Hall. 9pm, \$17.

Soft Bombs, Aerosols, These Hills of Gold, Skystone Knockout. 9pm, \$7.

Vetiver, Extra Classic Rickshaw Stop. 10pm, \$15. Outside Lands Night Show.

We The Kings, Summer Set, Downtown Fiction, Hot Chelle Rae, Action Item Regency Ballroom. 6:30pm, \$18.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Gaucho with Tamar Korn Caffe Pascucci, 170 King, SF; www.caffe-pascucci.com. 8pm, \$10.

Jazz Organ Party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.

Paula West with the George Mesterhazy Trio Yoshi's San Francisco. 8 and 10pm, \$25-35.

FOLK/WORLD/COUNTRY

Kitchen Fire Plough and Stars. 9pm.

Song Preservation Society 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.

Torreblanca, Bang Data, Andrea Balency, DJ El Kool Kyle Elbo Room. 10pm, \$10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembre.

Blow Up vs. Popscene 8 DNA Lounge. 10pm, \$20. With DJs Jeffrey Paradise, Fred Falke, Omar, and more.

Breakiosaurus: Elephant Bird Camp Fundraiser and Outside Lands After Party Blue Macaw, 2565 Mission, SF; www.thefunkones.com/breakiosaurus. 10pm, \$5-10. Hip-hop.

MUSIC LISTINGS

No Way Back Public Works. 10pm, \$15. With Theo Parrish, Conor, and Solar.
Re:Creation Temple SF, 540 Howard, SF; www.templesf.com. 10pm, \$20. With Polish Ambassador, Quitter, Dnae Beats, Samples, and more.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 13

ROCK/BLUES/HIP-HOP

Matt Berkeley Blackthorn Tavern, 834 Irving, SF; www.blackthornsf.com. 9:30pm, free.
Big Sandy and His Fly-Rite Boys, Eilen Jewell, Zoe Muth and the Lost High Rollers Slim's. 9pm, \$16.
Matthew Edwards and the Unfortunates, Sean Smith Make-Out Room. 7:30pm, \$8. "Elv-O-Rama King Size Variety Show" Knockout. 9:30pm, \$10. With Elvis Herselvis, Quarter Mile Combo, Naked and Shameless, and more.
Forgotten Passage 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.
Heartsounds, Story So Far, This Time Next Year, Shotdown Thee Parkside. 9pm, \$8.
Hooks, Eastern Span, InterChords, Clash City Sirens Bottom of the Hill. 9:30pm, \$10. "Jimmy McCracklin's 90th Birthday Bash" Biscuits and Blues. 8 and 10pm, \$20. With Ben Petry, BigCat, Bobby Cochran, and more.
Sid Luscious and the Pants, CH-3, Doormats Thee Parkside. 3pm, free.
"Outside Lands Music and Arts Festival" Golden Gate Park, SF; www.SFOutsideLands.com. Noon, \$85. With Muse, Black Keys, Girl Talk, Roots, and more.
"Rotfest III" Hemlock Tavern. 5pm, \$10. With 3 Stoned Men, Natural Fonzie, Wiki Wiki Uke Band, and more.

CONTINUES ON PAGE 42 >>

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FRI. AUG. 19 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR
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SAT. AUG. 20 • DOORS 8 / SHOW 9 • \$22 ADV. / \$22 DOOR
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 8/13 Madriz (Spain), Tokyo Raid, Dmitry Wild & the Invaders, Fuckawfus
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MUSIC LISTINGS

SAT/13

ROCK/BLUES/HIP-HOP

CONT>>

"Swing Goth Presents: Bowie Ball 2: 2 Times the Bowie" Café Du Nord. 9:30pm, \$20. With Scission and Tiger Club.

JAZZ/NEW MUSIC

Carlitos Club Deluxe, 1511 Haight, SF; (415) 552-6949. 9pm.

Soul Jazz Party with Jules Broussard and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Paula West with the George Mesterhazy Trio Yoshi's San Francisco. 8 and 10pm, \$25-35.

FOLK/WORLD/COUNTRY

DaMaDa Westside Art House, 540 Balboa, SF; www.westsidearthouse.com. 8:30pm, \$5.

Mutineers, Misissippi Mike Wolf, Big Jugs Plough and Stars. 9pm.

Sweet Chariot Riptide Tavern. 10 and 11:15pm, free.

Craig Ventresco and Meredith Axelrod Atlas Café. 4-6pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elemba.

Bootie SF: Eight Year Anniversary Show DNA Lounge. 9pm, \$10-15. With DJs Adrian and Mysterious D, Trixxie Carr, and more.

Cockblock Rickshaw Stop. 10pm, \$8-10. With Natalie Nuxx.

DJ Questlove, DJ Mark DiVita Public Works. 9pm, \$15.

Tormenta Tropical Elbo Room. 10pm, \$5-10. Electro-cumbia with DJs Shawn Reynaldo and Oro 11.

SUNDAY 14

ROCK/BLUES/HIP-HOP

Bare Wires, Liquor Store, Natural Child Hemlock Tavern. 9pm, \$8.

Ronnie Baker Brooks Biscuits and Blues. 8 and 10pm, \$22.

Buck 65 Slim's. 8pm, \$16.

Cosa Brava, Grex, Jack O' the Clock Great American Music Hall. 8pm, \$20.

"Outside Lands Music and Arts Festival" Golden Gate Park, SF; www.SFOutsideLands.com. Noon, \$85. With Arcade Fire, Deadmau5, Decemberists, John Fogerty, and more.

Solo and the Skyrider Band, Dosh Bottom of the Hill. 9pm, \$12.

Underground Railroad to Candyland, Arrivals Knockout. 9pm, \$6.

Warren Haynes Band, Stone Foxes Independent. 10pm, \$30.

Young Offenders, Airfix Kits, Only the Messengers Hemlock Tavern. 3pm, \$5.

JAZZ/NEW MUSIC

Creative Voices Musicians' Union Hall, 116 Ninth St, SF; www.noertker.com. 7:30pm, \$10.

Jazz organ party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Mezghoon Ensemble Yoshi's San Francisco. 7pm, \$35.

Sunday Jazz Jam 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.

FOLK/WORLD/COUNTRY

Maria Fibush and friends Plough and Stars. 9pm.

Javier Limón featuring Buika, La Shica, Sandra Carrasco, and Luisa Maita Sigmund Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free.

Zach Luptin and the Dustbowl Revival Amnesia. 8pm, \$7.

Saddle Tramps Thee Parkside. 4pm, free.

Secret Sisters Café Du Nord. 8pm, \$17.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steepletrot



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THE BLUE MACAW

MUSIC LISTINGS

Necromos and c_death.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and guest Roger Mas.
Jock Lookout, 3600 16th St, SF; www.lookouts.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 15

ROCK/BLUES/HIP-HOP

Bomb the Music Industry, Sidekicks, Blanks, Caps Bottom of the Hill. 9pm, \$10. Kirby Sewell Band featuring John Nemeth



WED 8/10 9:30PM NO COVER!

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SUN 8/14 7:30PM \$8

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MON 8/15 7:30PM NO COVER!

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 Winter, Noothgrush, Trap Them, Black Breath, All Pigs Must Die, Acephalix Elbo Room. 7pm, \$25.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
DJ Brian Turner Hemlock Tavern. 6pm, free.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 16

ROCK/BLUES/HIP-HOP

Bipolaroid, Nectarine Pie, Shrougs, DJ Tina Boom Boom Knockout. 9:30pm, \$7.
Go Go's, Girl In A Coma Fillmore. 8pm, \$39.50.
Heavy Hawaii, Bleached, Plateaus Hemlock Tavern. 9pm, \$7.
Milk Carton Kids, Andrew Belle Café Du Nord. 9pm, \$12.
Pentagram, Pelican, Alpinist, Masakari, Early Graves, Baptists Mezzanine. 6:30pm, \$25.
Holcombe Waller, Mia Doi Todd, Garrett Pierce Bottom of the Hill. 9pm, \$12. **sfbg**

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 THIS TIME NEXT YEAR
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 8/20 - POLAR BEARS, KISSING COUSINS, SYN ACK
 8/22 - DINNER AND A MOVIE NIGHT!
 8/25 - NIGHT CALL, HAVARTI PARTY
 8/26 - TOTAL TRASH FEST 3!!!
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 8/27 - TOTAL TRASH FEST 3!!!
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 8/31 - THE WHITE WIRES, PERSONAL & THE PIZZAS, THE WRONG WORDS, OMONIKS
 9/2 - SORROWS, THE CRAZY SQUEEZE
 9/3 - RTX, HEAVY CREAM, BURNED ONES
 9/7 - THE COPYRIGHTS, BE MY DOPPLEGANGER
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 9/10 - THE CHOP TOPS, THE ROCKETZ, THE STRIKERS

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 8PM • \$8 ADV & DOOR
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 • Mama Crow
 • Ziva Hadar

THURSDAY 08/11
 9PM • \$10 • 18 ADV & DOOR
 • Studio 188
 • Miranda Ferriss Jones

FRIDAY 08/12
 9PM • \$8 ADV & DOOR
 • Grand Nationals
 • Andre Thillary and Zydeco Magic
 • The Blue Pharaohs

SATURDAY 08/13
 9PM • \$10 ADV & DOOR
 • Mike Gibbons
 • Dawn Landes
 • Robert Ellis
 • Rick Hardin

SUNDAY 08/14
 8PM • \$8 ADV & DOOR
 • The Green Door
 • The Echo District
 • Jenni Alpert
 • Haddilly Hill

MONDAY 08/15
 8PM • \$FREE
 Bay Guardian Readers Poll Best Open Mic
 • Open mic with Brendan Getzell

TUESDAY 08/16
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STAGE LISTINGS



Tobie Windham and Omoze Idehenre star in Marin Theatre Company's production of August Wilson's *Seven Guitars*. | PHOTO BY ED SMITH

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see **Picks**. For complete listings, see www.sfbg.com.

THEATER

OPENING

Bedtime in Detroit Boxcar Theatre Studios, 125A Hyde, SF; www.boxcartheatre.org. \$15. Opens Thurs/11, 8pm. Runs Thurs-Sat, 8pm; Sun, 4pm. Through Aug 21. Boxcar Theatre's first-ever Directing Lab Performance is of Ellen K. Anderson's drama, set in Detroit on Devil's Night.

True West NOHspace, 2840 Mariposa, SF; 1-800-838-3006, www.truwestsf.com. \$10-28. Previews Fri/12, 8pm. Opens Sat/13, 8pm. Runs Wed-Sat, 8pm. Through Sept 17. Expression Productions presents Sam Shepard's tale of two brothers.

BAY AREA

Candida Bruns Memorial Amphitheater, 100 California Shakespeare Theatre Way, Orinda; www.calshakes.org. \$35-66. Previews Wed/10-Fri/12, 8pm. Opens Sat/13, 8pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sept 3, 2pm); Sun, 4pm. Through Sept 4. Cal Shakes artistic director helms this taken on George Bernard Shaw's classic about a housewife torn between her husband and new suitor.

Seven Guitars Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, www.marintheatre.org. \$34-55. Previews Thurs/11-Sat/13, 8pm; Sun/14, 7pm. Opens Tues/16, 8pm. Runs Tues and Thurs-Sat, 8pm (also Aug 25, 1pm; Aug 20 and Sept 3, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Sept 4. Marin Theatre Company performs August Wilson's 1940s-set entry into his series of plays about the African-American experience.

ONGOING

Act One, Scene Two SF Playhouse, Stage Two, 533 Sutter, SF; (415) 869-5384, www.un-scripted.com. \$10-20. Thurs-Sat, 8pm. Through Aug 20. Un-Scripted Theater Company hosts a different playwright each night, performing the first scene of an unfinished play and then improvising its finish.

"AfroSolo Arts Festival" Various venues, SF; www.afrosolo.org. Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

American Buffalo Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, www.actorstheatre.org. \$26-38. Wed-Sat, 8pm. Through Sept 3. Actors Theatre of San Francisco performs the David Mamet crime classic.

Billy Elliot Orpheum Theater, 1192 Market, SF; www.shnsf.com/shows/billyelliot. \$35-200. Tues-Sat, 8pm (also Wed, 2pm); Sun, 2pm. Through Aug 21. As a Broadway musical, *Billy Elliot* proves more enjoyable than the film. The movie's T. Rex score may have been a major selling point, but it was a bit mauldin for a story that needed no help in that department. The musical naturally has a sentimental moment or three, but it's much more often funny, muscular in its staging (with repeatedly inspired choreography from Peter Darling), and expansive in its eclectic score (Elton John) and well-wrought book and lyrics (Lee Hall). Moreover, Stephen Daldry (who also directed the 2000 film) plays up bracingly the too-timely class politics of the modest 1980s English mining town besieged by Margaret Thatcher's neoliberal

regime in the latter's ultimately successful bid to crush the once-powerful miners union. The cast is likewise very strong. The second act is not as strong as the first, but as crowd-pleasing entertainment the musical burrows deep and more often than not comes up with gold. (Avila)

The Book of Liz Custom Made Theatre, 1620 Gough, SF; www.custommade.org. \$25-32. Thurs-Sat, 8pm; Sun, 7pm. Extended through Aug 28. Custom Made Theatre performs David and Amy Sedaris' comedy about an unconventional nun.

Country Club Catastrophe Exit Theatre, 156 Eddy, SF; www.brownpapertickets.com. \$20. Thurs/11-Sat/13, 8pm. Back Alley Theater Company performs its first original production, a farcical comedy set at a country club.

Gilligan's Island: Live On Stage! 2011 Garage, 975 Howard, SF; www.brownpapertickets.com. \$10-20. Sat-Sun, 8pm. Through Aug 28. Moore Theatre and SAFAHouse for the Performing Arts presents this updated, ribald take on TV's classic castaways.

Left-Handed Darling Exit Theatre, 156 Eddy, SF; www.brownpapertickets.com. \$15-30. Fri/12-Sat/13, 8pm. Foul Play Productions performs the world premiere of Nikita Schoen's Dust Bowl-era drama.

A Midsummer Night's Dream Steve Silver Theater, 1101 Eucalyptus (on the Lowell High School campus), SF; www.bathwater.org. \$20. Thurs-Sat, 7:30pm. Through Aug 20. Bathwater Productions performs an acrobatic version of the Shakespeare classic.

Peaches en Regalia Stage Werx, 533 Sutter, SF; www.wilywestproductions.com. \$12-24. Thurs-Sat, 8pm. Through Aug 27. Wily West Productions performs company director Steve Lyons' quirky comedy.

Tigers Be Still SF Playhouse, 522 Sutter, SF; www.sfplayhouse.org. \$30-50. Tues-Wed, 7pm; Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 10. SF Playhouse performs Kim Rosenstock's quirky comedy.

What Mamma Said About Down There SF Downtown Comedy Theater, 287 Ellis, SF; www.sfdowntowncomedytheater.com. \$15. Thurs-Sat, 8pm. Through Aug 20. Sia Amma returns with her solo comedy.

BAY AREA

Communicating Doors Live Oak Theatre, 1301 Shattuck, Berk; www.aeofberkeley.org. \$12-15. Fri-Sat, 8pm; Sun/14, 2pm. Through Aug 20. Actors Ensemble of Berkeley performs Alan Ayckbourn's "time-travel-battle-of-the-sexes comedy."

The Complete History of America (abridged) Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company performs Adam Lon, Reed Martin, and Austin Tichenor's three-person romp through American history.

Fly By Night Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$19-69. Wed/10, 7:30pm; Thurs/11-Sat/13, 8pm (also Sat/13, 2pm). TheatreWorks performs the world premiere of Kim Rosentock, Michael Mitnick, and Will Connolly's musical, set in 1965 New York.

Macbeth Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sun/14. Marin Shakespeare Company takes on the Scottish play.

Madhouse Rhythm Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$15-35. Thurs, 7:30pm. Through Aug 25. Joshua Walters performs his hip-hop-infused autobiographical show about his experiences with bipolar disorder.

A Midsummer's Night Dream This week: Downtown Library, 400 Front, Danville; www.womanswill.org. Free (donations requested). Sat/13, 2pm. Amador Valley Community Park, 4455 Black, Pleasanton. Sun/14, 4:30pm. Performances continue at Bay Area parks through Aug 21. Woman's Will performs the Shakespeare favorite.

Not a Genuine Black Man Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$20-50. Sat, 5pm (also Sept 8 and 22, 7:30pm). Through Sept 24. This is it: the final extension of Brian Copeland's solo show about growing up in (nearly) all-white San Leandro.

Reduction in Force Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. \$14-25. Thurs-Sat, 8pm (also Aug 20 and 27, 5pm); Sun, 5pm. Through Aug 28. Central Works performs "an economic comedy about back-stabbing, ass-kissing, and survival of the sneakiest."

The Road to Hades John Hinkel Park, Southampton Ave, Berk; (510) 841-6500, www.shotgunplayers.org. \$10 (suggested donation; no one turned away for lack of funds). Sat-Sun, 3pm. Through Sept 11. Shotgun Players presents a new comedy written by and starring veteran comedian and clown Jeff Raz.

Strange Travel Suggestions Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through Aug 27. Jeff Greenwald returns with a new version of his hit show of improvised monologues about travel.

"2011 New Works Festival" TheatreWorks at Lucie Stern Theatre, 1335 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$19-29. Schedule varies. Through Aug 21. TheatreWorks presents its annual festival of new musicals and plays, performed in workshop or staged-reading form, plus a panel discussion.

2012: The Musical! This week: Live Oak Park, Shattuck and Berryman, Berk; www.sfmt.org. Free. Sat/13-Sun/14, 2pm. Continues through Sept 25 at various Bay Area venues. San Francisco Mime Troupe mounts their annual summer musical; this year's show is about a political theater company torn between selling out and staying true to its anti-corporate roots.

PERFORMANCE/DANCE

Lily Cai Dance Company Novellus Theater, Yerba Buena Center for the Arts, 700 Howard, SF; (415) 978-ARTS, www.ybca.org. Sat, 8pm. \$25-40. The company's 2011 Home Season Concert includes the world premieres *Shifting* and *What Is Missing*, plus *Candelas*.

"Mortified" DNA Lounge, 375 11th St, SF; www.getmortified.com. Fri, 8pm, \$17. The popular storytelling series (famous for its embarrassing tales) moves into its biggest venue yet, with way more room for sympathetic cringing.

"Permutae/Reception" CounterPULSE, 1310 Mission, SF; www.counterpulse.org. Fri-Sat, 8pm. \$10-20. Mary Franck/Finley Coyl and Tessa Wills contribute to these evenings of shared performance.

BAY AREA

"Hella Gay Comedy Show" La Estrellita Café, 446 E. 12th St, Oakland; (510) 465-7188, 9pm, \$10. Charlie Ballard hosts this showcase of LGBT comedians.

"My Fair Lady" Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller, Oakland; (510) 531-9597, www.woodminster.com. \$26-42. Woodminster Summer Musicals presents the classic makeover tale, selected by Woodminster audiences as their choice for this season's musical. **SFBG**

ON THE CHEAP LISTINGS



Dragons daze: Japantown struts out its cultural heritage at the Nihonmachi Street Fair Sat/13-Sun/14.

PHOTO COURTESY NIHONMACHI STREET FAIR

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see **Picks**.

THURSDAY 11

"California's Rebellious Roots: Lessons For Today" Berkeley Fellowship of Unitarian Universalists Hall, 1924 Cedar, Berk. www.bfuu.org. 6pm, free. Laurence H. Shoup presents his book *Rulers and Rebels: A People's History of Early California* at this reception and signing sponsored by the host church hall's social justice committee. Kick back and learn about the struggle of our state's marginalized populations – from indigenous rebellions in the Mission to the 1901 waterfront general strike.

Divisadero Art Walk Divisadero between Haight and Geary, SF. www.divisaderowalk.blogspot.com. 6-9pm, free. Cruise one of SF's most artistically active streets at this celebration of local creativity and industry. From free bang trims at Population Salon to openings at Bean Bag Cafe and Big Umbrella Studios, the whole neighborhood's getting involved.

The Neighborhood Game 736 Divisadero, SF. Facebook: The Neighborhood Game Divisadero Art Walk Edition. 7-9pm, free. Why aimlessly cruise the art walk when you can earn points for high-fiving, gifting, or schmoozing about paintings with a neighbor you've never met? Neighborhood activists have organized this scavenger hunt of community-building check-offs – show up at the Wigg Party's Sunshine Castle afterwards (organizers will give you directions with your game instructions) to see if you scored high enough to win a prize.

SATURDAY 13

Radio Indígena icTus Gallery, 1769 15th St., SF. (415) 574-6377, www.radio-indigena.com. 8:30pm, free. A multimedia program entitled "Ceremony 490" (in honor of the 490 years that have passed since the Spaniards took over Tenochtitlan) will welcome this radio station from Guadalajara, Mex.'s special broadcast from San Francisco.

Pistahan Festival Yerba Buena Gardens, SF. www.pistahan.net. Also Sun/14, 11am-4pm, free. An adobo cook-off, a balut (fertilized duck embryo) eating contest, and a mini-parade are among the events to honor Filipino heritage at this 18-year old culture festival. Over two days, 60,000 people are expected to attend the event. With seven pavilions of exhibits to choose from, they'll have a full to-do lists for the days.

Nihonmachi Street Fair Japantown Peace Plaza, SF. www.nihonmachistreetfair.org. Also Sun/14, 11am-6pm, free. Community activists established this fair in 1973 so that the Japanese Americans in San Francisco could stake their claim over a neighborhood that was once a bustling center of culture. Nowadays, Asian American artisans fill the streets with their wares, along with taiko drumming, kid's activities, nonprofit booths, and all kinds of learning opportunities for Bay Areans.

SUNDAY 14

Outdoor Iyengar yoga San Francisco City Hall. yonttony1.blogspot.com. 11am, free. Every Sunday in August, teacher Tony Easton will hold a free course in this exacting form of yoga movement. You'll need a mat, a willingness to stretch in public, and a mind that yearns for quiet. **SFBG**



Emma Stone and Viola Davis co-star in *The Help*, based on the best-selling novel, out Wed/10. | PHOTO BY DALE ROBINETTE

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—PETE HAMMOND, BOXOFFICE MAGAZINE

THE WHISTLEBLOWER

Academy Award® nominee **RACHEL WEISZ**

Academy Award® winner **DAVID STRATHAIRN** **NIKOLAJ LIE KAAS** **ANNA ANISSIMOVA** with **MONICA BELLUCCI** and **VANESSA REDGRAVE**

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**STARTS FRIDAY,
AUGUST 12** LANDMARK THEATRES ALSO STARTING AT
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CINEMAS@PLEASANT HILL RAFAEL FILM CENTER
THEWHISTLEBLOWERMUSIC.COM

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Final Destination 5 Because Death never dies, or stops making sequels. (1:32)

» **The Future** See "Fear and Longing." (1:31)

Glee: The 3D Concert Movie The TV show goes cinematically 3D. (1:30)

The Help Three women (played by Emma Stone, Viola Davis, and Octavia Spencer) form an unlikely alliance in 1960s Mississippi. (2:17) *Balboa, California, Presidio*.

» **Point Blank** Not for nothing did Hollywood remake French filmmaker Fred Cavayé's last film, *Anything for Her* (2008) as *The Next Three Days* (2010) — Cavayé's latest, tauter-than-taut thriller almost screams out for a similar rework, with its *Bourne*-like handheld camera work, high-impact immediacy, and noirish narrative economy. *Point Blank* — not to be confused with the 1967 Lee Marvin vehicle — kicks off with a literal slam: a mystery man (Roschdy Zem) crashing into a metal barrier, on the run from two menacing figures until he is cornered and then taken

out of the action by fate. His mind mainly on the welfare of his very pregnant wife Nadia (Elena Anaya), nursing assistant Samuel (Gilles Lellouche) has the bad luck to stumble on a faux doctor attempting to make sure that the injured man never rises from his hospital bed. As police wrangle over whose case this exactly is — the murder of an industrialist seems to have expanded the powers of the stony-faced, monolithic Commandant Werner (Gerard Lanvin) — Samuel gets sucked into the mystery man's lot, a conspiracy that allows them to trust no one, and seemingly impossibly odds against getting out of the mess alive. Cavayé never quite stops applying the pressure in this clever, unrelenting cat-and-mouse and mouse-and-his-spouse game, topping it with a nerve-jangling search through a messily chaotic police station. (1:24) *Embarcadero*. (Chun)

» **Salvation Boulevard** The ridiculous and ill-reputed worlds of ex-Deadheads and evangelical mega-churches collide in director George Ratliff's *Salvation Boulevard*, based on Larry Beinhart's novel of the same name. When proselytizing pastor Dan Day (Pierce Brosnan) accidentally murders an atheist professor (Ed Harris), churchgoer Carl (Greg Kinnear) tries to forget what he saw. He soon finds himself embroiled in plots involving a kidnapping in Mexico and the fundamentalist takeover of his town. Carl's god-fearin', brainwashed wife (Jennifer Connelly) isn't the least

bit understanding, and instead takes to painting demons to exercise her grief. Though the film often struggles to find a consistent tone, its lampoon of spiritual hogwash (i.e. purity balls) and the sheer insanity of the situational comedy makes for pleasantly amusing satire. The real saint of the film — and no surprise here — is Marisa Tomei as a pothead security guard named Honey. (1:35) *Opera Plaza, Shattuck*. (Ryan Lattanzi)

Sex and Zen: Extreme Ecstasy Ming Dynasty-set porn on the big screen. (2:09) *Four Star*.

30 Minutes or Less Jesse Eisenberg and Danny McBride star in this comedy caper about a pizza delivery guy forced to rob a bank. (1:29) *Presidio, Shattuck*.

» **Vigilante Vigilante** Eschewing any pretense of objectivity and adopting a civic-journalism approach, Bay Area director Max Good and producer Nathan Wollman exhaustively explore the issues at stake in the current graffiti and street art scene by focusing on some unexpected, once-hidden antagonists: the so-called buffers, graffiti abatement advocates, and self-styled vigilantes who obsessively paint over graffiti in cities like Los Angeles (Joe Connolly) and New Orleans (Fred Radtke). Good wraps his interviews with well-known street artists like Shepard Fairey, cultural critics such as Stefano Bloch, and graf advocates a la SF author Steve Rotman around his central pursuit: he's trying to uncover the identity of the Silver Buff, the mysterious figure who has splashed silver over artwork and tags in Berkeley for more than a decade. After capturing the Buff on camera in the wee hours of the morn, the documentarian get his story — it's Jim Sharp, a stubborn preservationist intent on "beautifying" the bright, tearing down street posters, picking up trash, and covering over what he sees as vandalism, even if he has to damage the property he claims to be cleaning up. In a witty twist on if-you-can't-beat-'em-join-'em, Good and Wollman ratchet their tale up a notch when they follow Sharp with colorful paint of their own, brilliantly driving home an appeal for freedom of expression and a reclamation of public space. (1:26) *Roxie*. (Chun)

The Whistleblower Rachel Weisz stars as a scandal-unearthing American working on a U.N. peacekeeping mission in post-war Bosnia. (1:58) *Embarcadero*.

ONGOING

Another Earth (1:32) *Opera Plaza, Shattuck*.

» **Attack the Block** (1:28)

— *Metreon*.

Beats, Rhymes & Life (1:38) *Shattuck*.

» **Beginners** (1:44)

— *Lumiere*.

» **Between Two Worlds** (1:10)

— *(Harvey)*

Bride Flight (2:10) *Opera Plaza*.

» **Bridesmaids** (2:04)

— *Shattuck*.

Buck (1:28) *Opera Plaza, Shattuck*.

Captain America: The First Avenger (2:09) *Empire, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*.

The Change-Up (1:52) *Four Star, Marina, 1000 Van Ness, Shattuck*.

Cowboys and Aliens (1:58) *Balboa, 1000 Van Ness, Presidio, SF Center*.

Crazy, Stupid, Love (1:58) *Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*.

» **Crime After Crime** (1:33) *Roxie*,

— *Smith Rafael*.

The Devil's Double Say hello to my little friend, again — and rest assured, it's not a dream and you're seeing double. New Zealand filmmaker Lee Tamahori gets back to his potboiler roots with this campy, claustrophobic look back at the House of Saddam Hussein, based on a true story and designed to win over fans of *Scarface* (1983) with its portrait of mad excess and deca-dancey '80s-ish soundtrack. The craziest poseur of all is Hussein's son Uday (Dominic Cooper), a petty dictator-in-the-making — and, according to this film, a full-fledged murderous pedophile — who chomps cigars and wraps his jaws around schoolgirls while Cooper happily chews scenery. Uday needs a double to sidestep all those troublesome assassination attempts, so he enlists look-alike childhood

CONTINUES ON PAGE 48 >

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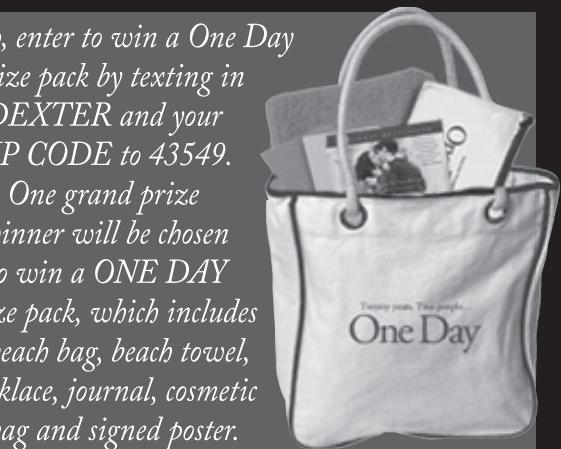
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STARTS FRIDAY, AUGUST 12 CHECK LOCAL LISTINGS FOR THEATERS AND SHOWTIMES

FILM LISTINGS

ONGOING

CONT»

friend Latif (also Cooper) to get the surgery, pop in the overbite, bray like a madman, make appearances in his stead, and function as a kind of pet human. Never mind Ludivine Sagnier, glassy-eyed and absurd in the role of Uday's favorite sex kitten Sarrab — *Double* is completely Cooper's, who seizes the moment, investing the morally upstanding Latif with a serious sincerity with just his eyes and body language and infusing evil odd job Uday with a dangerous, comic-book unpredictability. To his credit, Cooper imbues such cult-ready, blow-the-doors-off lines as "I love cunt! I love cunt more than god!" with, erm, believability, even as the denouement rings somewhat false. (1:48) *California, SF Center, Sundance Kabuki*. (Chun)

» **Friends With Benefits** (1:44) 1000 Van Ness, *Sundance Kabuki*.

The Guard (1:36) *Embarcadero, Shattuck, Sundance Kabuki*.

» **Harry Potter and the Deathly Hallows Part 2** (2:10) *Empire, Sundance Kabuki*.

Horrible Bosses (1:33) 1000 Van Ness, *Life in a Day* (1:30) *Balboa*.

» **Magic Trip** (1:47)

Lumiere.

Midnight in Paris (1:34) *Albany, Embarcadero, 1000 Van Ness, Piedmont, Sundance Kabuki*.

» **My Perestroika** (1:27)

Balboa.

» **The Names of Love** (1:42) *Clay, Piedmont, Shattuck, Smith Rafael*.

» **Rise of the Planet of the Apes** "You gotta love a movie where the animals beat up on the humans," declared my *Rise of the Planet of the Apes* companion. Indeed, ape must not kill ape, and this *Planet of the Apes* prequel-cum-remake of *Conquest of the Planet of the Apes* (1972) takes the long view, back to the days when ape-human relations were still high-minded enough to forbid smart apes from killing those well-armed, not-so-bright humanoids. I was a fan of the original series, but honestly, I approached *Rise* with trepidation: I dreaded the inevitable scenes of human cruelty meted out to exploited primates — the current wave of chimp-driven films seems focused on holding a scary, shaming mirror up to the two-legged mammalian violence toward their closest living genetic relatives. It's a contrast to the original series, which provided prisms with which to peer at race relations and generational conflict. But I needn't have feared this PG-13 "reboot." There's little CGI-driven gore, apart from the visceral opening and the showdown, though the heartbreak remains. Scientist Will (James Franco, brow perpetually furrowed with worry) is working to find a medicine designed to supercharge the brain in the wake of Alzheimer's — a disease that has struck down his father (John Lithgow). When the experimental chimp that responds to his serum becomes violently aggressive, the project is shut down, although the primate leaves behind a surprise: a baby chimp that Will and his father name Caesar and raise like a beloved child in their idyllic Bay Area Victorian. Growing in intelligence as he matures, Caesar finds himself torn by an existential dilemma: is he a pet or a mammal with rights that must be respected? *Rise* becomes Caesar's story, rendered in heart-wrenching, exhilarating ways — to director Rupert Wyatt and his team's credit you don't miss the performance finesse of Roddy McDowell and Kim Hunter in groundbreaking prosthetic ape face in the original movies — while resolving at least one question about why humans gave up the globe to the primates. One can only imagine the next edition will take care of the lingering question about how even the cleverest of apes will feed themselves in Muir Woods. (1:50) *Empire, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki*. (Chun)

Sarah's Key (1:42) *Albany, Embarcadero, Piedmont*.

The Smurfs in 3D (1:43) 1000 Van Ness.

The Tree of Life (2:18) *California, Lumiere*.

» **The Trip** (1:52) *Bridge, Shattuck, SFBG*

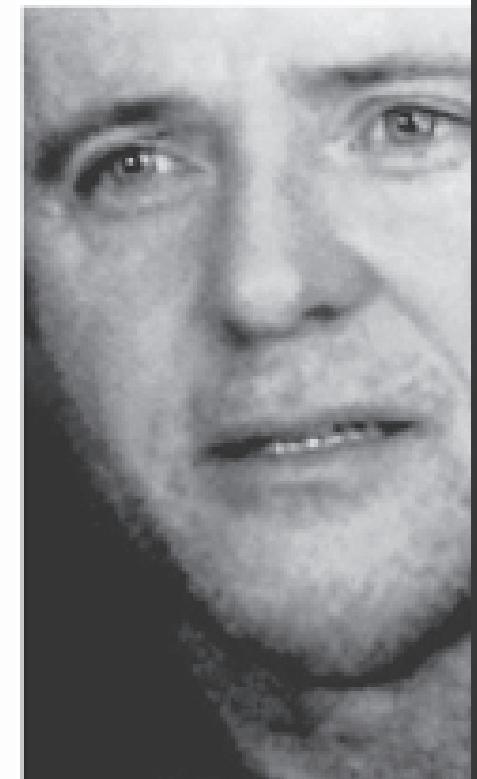
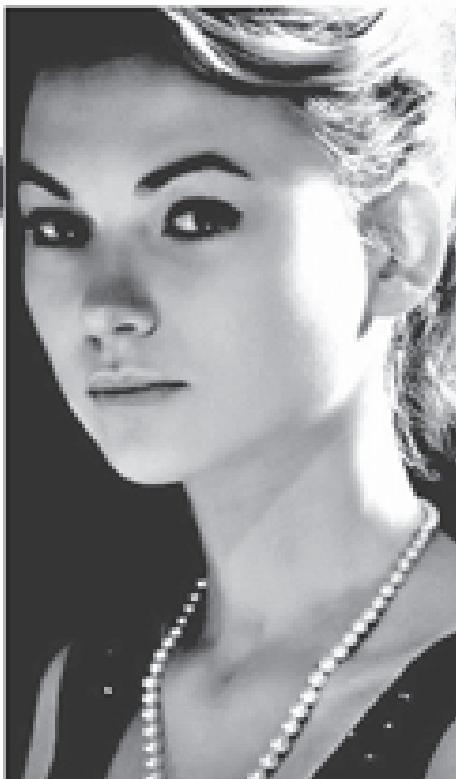
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A black and white photograph of Dominic Cooper as the Devil's Double. He is sitting on a ornate, classical-style chair, wearing sunglasses and a light-colored jacket over a shirt. His right hand rests on his knee, and his left hand holds a long, thin object, possibly a cigarette holder or a small staff. The background is a bright, slightly overexposed scene with architectural details.

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Thelma Adams, US WEEKLY

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Jeffrey Lyons, LYONS DEN RADIO

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ITS HOOKS IN YOU AND
KEEPES THEM THERE!"

Owen Gleiberman, ENTERTAINMENT WEEKLY

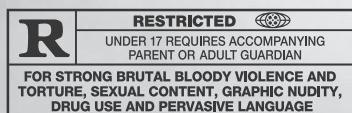
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Harry Knowles, AIN'T IT COOL NEWS

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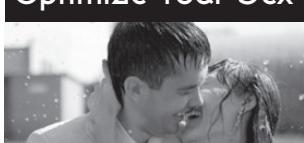
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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **Stunner of the Month**, 912 Cole St #324 San Francisco, CA 94117. The fictitious business name was filed in the County of San Francisco under File# 0320040 on: 5/19/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Todd William Smith 827 Shrader St San Francisco, CA 94117. This business was conducted by an individual. Signed Todd W Smith. Dated: 7/11/11, Jeanette Yu, Deputy County Clerk. #113408. July 20, 27, August 3 and 10, 2011

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **Daly's Dive Bar & Grill**, Buck Tavern, 1655 Market St San Francisco, CA 94103. The fictitious business name was filed in the County of San Francisco under File# 0325559 on: 1/10/11. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): 1655 Market Street Inc CA 1346 Stevenson St B-301 San Francisco, CA 94103. This business was conducted by a corporation. Signed Christopher Daly. Dated: 7/12/11, Jeanette Yu, Deputy County Clerk. #113423.

August 3, 10, 17 and 24, 2011

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-03371700 The following person is doing business as **1. Nakamura Graphics, 2. Hako Productions**, 1000 Sansome St Ste B3 San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/1997. Signed Catherine Nakamura. This statement was filed by Jennifer Wong on July 27, 2011. #113421.

August 3, 10, 17 and 24, 2011

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-03372270 The following person is doing business as **Spiegelman Life Sciences**, 1459 18th St PMB 309 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/2011. Signed Laura O. Spiegelman. This statement was filed by Melissa Ortiz on July 29, 2011. #113425. August 3, 10, 17 and 24, 2011

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: August 1, 2011 To Whom It May Concern: The name of the applicant is: **TIME CENTURY DEVELOPMENT CORPORATION**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3221 Mission St, San Francisco, CA 94110. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication dates: August 3, 10, 17 and 24, 2011. L#113419

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 18, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 345 Spear St Ste 125 San Francisco, CA 94105-1688. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **July 27, August 3 and 10, 2011** L#113412

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 115 New Montgomery St San Francisco, CA 94105-3612. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **July 27, August 3 and 10, 2011** L#113413

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **July 27, August 3 and 10, 2011** L#113414

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113426

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-11-547912. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Shawn Evelyn Sawyer for change of name. TO ALL INTERESTED PERSONS: Petitioner **Shawn Evelyn Sawyer** filed a petition with this court for a decree changing names as follows: Present Name: Shawn Evelyn Sawyer. Proposed Name: **Shawnna Sawyer**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 27, 2011 Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on July 19, 2011. Endorsed Filed San Francisco County Superior Court on July 26, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. #113420. August 3, 10 and 17, 2011

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113415

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113416

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113417

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113418

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113419

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113420

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113421

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113422

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113423

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113424

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113425

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113426

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113427

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113428

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embaceradero Ct SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113429

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **August 3, 10 and 17, 2011** L#113430

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AUG. 10-17

Mercury remains Retrograde through August 26!
Communicate plainly for best results.

ARIES

March 21-April 19

Your head is distracting from your heart, which is complicating things for your head and confusing your heart. Too much! Slow things down and be more self-protective. The time for taking risks is coming, but you've got to simplify and settle down before anything else happens, pal.

TAURUS

April 20-May 20

Impress your friends and neighbors this Mercury Retrograde by becoming Captain of Clear Communication. Be solid on what your goals are as you boldly assert yourself this week. Take inspiration from the truth and find the gumption to spit it out as directly and as kindly as you can.

GEMINI

May 21-June 21

Be open to collaborations this week, as they have the potential to make your individual self stronger, and offer the added benefit of improving your relationships. Pursue expansion that feeds your heart and improves your game, 'cause you're about to make it to the next level, Gemini.

CANCER

June 22-July 22

If there is a project that needs starting or has been begging for your follow-through, this is the week to make it happen, Cancer. This is a fertile time for your sign, one that would be a shame to waste. Don't let apprehension stop you from starting fresh, pal.

LEO

July 23-Aug. 22

Look deep inside of yourself to find what is true for you, Leo. With Neptune making its final pass through your opposing sign, identity crises may seize your brains. Take the time and energy to explore whatever comes up in efforts to marry yourself to your highest good.

VIRGO

Aug. 23-Sept. 22

You can undo the good in anything if you try hard enough, Virgo. Beware of wringing the joy and possibility from things this week by way of fear mongering and general obsessive thinking. Be strong enough to impose some healthy limits on your "practical" thinking, pal.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Open mindedness will take you way farther than any kind of black and white thinking. Your anxieties will open the door to frustrations that make you feel backed up against the wall, Libra. There are always more options than meet the eye, so get creative in your search this week.

SCORPIO

Oct. 23-Nov. 21

Uncertainty is so tricky, because it's too easy to assume the worst when you can't see clear evidence of how things are going to play out. Resist the temptation to sit around freaking yourself out about that which has not yet occurred, pal! Look for the positive versions of potential outcomes this week.

SAGITTARIUS

Nov. 22-Dec. 21

It's time to let go, Sagittarius. Your world is shifting and resistance at this stage would be futile. Allow yourself to see your situation as it really is, and mourn whatever losses are harshing your mellow. You are going to be OK once you get through this hard transition.

CAPRICORN

Dec. 22-Jan. 19

You are exactly where you need to be, Cap, but your fear of painful experiences is blocking your view of so much loveliness in your present. Focus on the good stuff in your world as you cultivate greater trust that you can handle whatever comes your way.

AQUARIUS

Jan. 20-Feb. 18

You are positioned to end some seriously deep habits that you've long outgrown. This will take hard work and emotional clarity, Aquarius. You've got all that, the only question is whether or not you have the drive. Find a purpose that you truly believe in to motivate much needed changes.

PISCES

Feb. 19-March 20

Mercury Retrograde be damned, this week endeavor to speak your mind. This is the right time to clear up any miscommunications, and to generally address any situations that need illumination. Just make sure that your delivery is sensitive and that you listen carefully to others reactions. **SFBG**

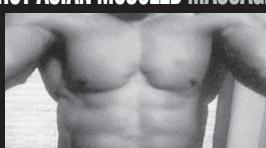
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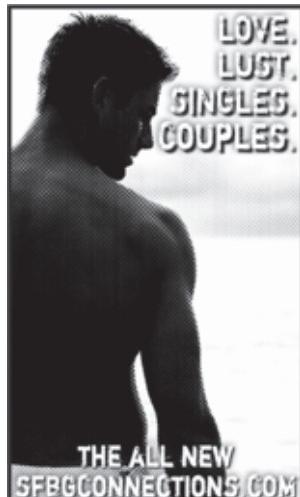
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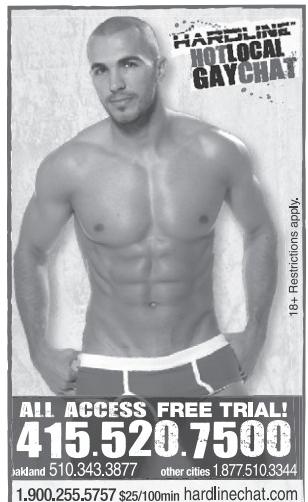
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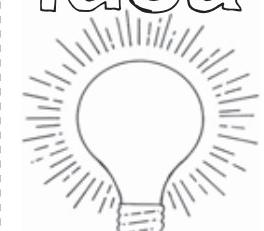
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The Front Button Short

Meet Cailin.

She's wearing the Chiffon Oversized Button-Up in Tahiti and the Denim Front Button Short. This picture was taken in Arizona while on a destination photo shoot with a few of our regular models. See more of Cailin, and other photos from this sexy series at americanapparel.net

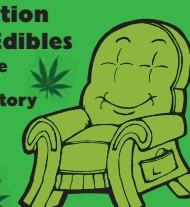
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